

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL ARTS

Twenty-third Year. Price 10 Cents. Subscription, \$5.00. Foreign \$6.00.—Annually.

VOL. XLIV—NO. 13.

NEW YORK, WEDNESDAY, MARCH 26, 1902.

WHOLE NO. 1148.



Photo by Ernst, London, England.

BERENICE AGNEW

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON,
Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer residence, Dresden,
Germany.
"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her." C. B. LAMPERTI.
Dresden, Sedanstrasse 17.

Miss VIRGINIA BAILIE,
Pianist and Teacher.
LESCHETIZKY METHOD.
Studio: 1202 Carnegie Hall, New York.

HENRY T. FLECK,
Conductor Haarlem Philharmonic Society of the
City of New York.
Address: Normal College, New York.

LOUIS KOEMMENICH,
CONDUCTOR
Brooklyn Saengerbund and Heinebund, New York
Studio: 478 Second Street, Brooklyn, N. Y.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

GEORGE M. GREENE,
Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 489 Fifth Ave., Mondays and Thursdays.
Residence and address:
424 West 23d Street, New York.

Mr. C. WHITNEY COOMBS.
(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL,
Head of Vocal Department "The American
Institute of Applied Music," 212 West Fifty-
ninth Street, New York. Permanent Studio.
Also CONCERTS and RECITALS.

Miss MARY FIDÉLIA BURT,
Author and sole exponent of
**NEW METHOD OF SIGHT SINGING FOR STAFF, EAR
TRAINING AND MUSICAL STENOGRAPHY.**
Musical Comprehension, Rhythmic Development
and Singing for Kindergarten.
All charts, maps, &c., copyrighted, 1899-1901, by
Mary Fidélia Burt. All rights reserved.
Miss Burt has no authorized representative in
Greater New York.
NEW YORK: BROOKLYN:
1202 Carnegie Hall 48 Lefferts Place.
Wednesdays and Saturdays.
Send for descriptive pamphlet.

E. H. LOCKHART, Bass-Baritone.
Studios: 121 East Twenty-third Street, New
York. Voices quickly placed and developed. Spe-
cial work given for breath control. The Art of
Singing taught by method used in the old Italian
schools. Oratorio, Church, Concert, Opera.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
Concerts, Recitals, Oratorio.
810 Carnegie Hall, New York City.

HOWARD BROCKWAY,
COMPOSER-PIANIST.
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

WALTER HENRY HALL,
Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster St. James' Church,
New York.
For terms for conducting, address St. James'
Church, Madison Ave. and 71st St., New York.

MME. LOUISE FINKEL,
SCHOOL OF VOCAL MUSIC.
251 Fifth Avenue, New York.

MORRIS PIANO SCHOOL,
301 West 81st Street, New York.
LUCILLE SMITH MORRIS, concert pianist
and teacher of piano and theory, director. Pupil
of Wm. Sherwood and Mrs. A. M. Virgil; certified
teacher of the Virgil Clavier Method of Technic.
Private and daily class instruction.

RICHARD ARNOLD,
Concertmaster Philharmonic Society.
INSTRUCTION.
208 East 61st Street, New York.

Mr. FRANCIS STUART,
TEACHER OF SINGING.
Second season in New York. Ten years in San
Francisco. Pupil of Lamperti, the elder.
"Being in full possession of my method of sing-
ing, he has the ability to form great artists."—
FRANCESCO LAMPERTI.
Voices tested. Tuesdays and Fridays, 2 to 3.
1202 Carnegie Hall. Home Studio: "The Monte-
video," 7th Avenue, near 54th Street.

LILLIE D'ANGELO BERG
SCHOOL OF SINGING.
Operatic course. Teachers' special course, all
departments. Famous specialists. Prospectus.
The Albany, Broadway and 53d Street, New York.

**NEW YORK SCHOOL OF
ACCOMPANYING**
Piano—Sight Reading a Specialty.
H. W. MEYN, Tenor. ROSETTA WEINER.
Carnegie Hall: Studio 301-2.

Mr. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

Mrs. HENRY SMOCK BOICE,
VOICE CULTURE.
Musical Art Department of Adelphi College.
Residence-Studio: 127 McDonough St., N.Y.
Pupils prepared for Church, Concert, Oratorio.
8 East Twenty-third Street, New York.
Monday, Wednesday, Thursday and Saturday.

PAUL TIDDEN,
PIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,
CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 51 West 35th Street, New York.

MME. EMMA WIZJAK,
Voice Culture and Art of Singing.
Italian Method.
No. 170 West 47th Street, New York.

PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,
Voice Culture and the Art of Singing.
Studio: Rooms 43 and 44 Y. M. C. A. Building,
318 West 57th Street, New York.

MARIE SEYMOUR BISSELL,
VOCAL INSTRUCTION.
Pupils prepared for
Church, Concert and Oratorio.
Studio: 19 West Thirty-eighth Street, New York.

Mrs. MARY HISSEM DE MOSS,
SOPRANO.
106 West 90th Street,
New York City.

SAMUEL B. MOYLE,
BASSO CANTANTE.
Oratorio, Concert, Musicals, Voice Culture—
Italian Method. Tone Placing and Repetition a
Specialty. Studio: 136 Fifth Avenue, New York

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
304 West 72d Street, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian School.
Studio: 81 Fifth Ave., corner 16th St., New York.

ELIZABETH WELLER,
ACCOMPANIST.
Address: The Winchester,
400 West Fifty-seventh Street, New York.

NATIONAL INSTITUTE OF MUSIC,
179 East 64th Street, New York.
Wm. M. SEMNACHER, Director.
"I regard Mr. Semnacher as the greatest teacher
of piano in this country."
Henry T. Fleck, Director of Music.
Normal College, New York City.

ENRICO DUZENSI,
OPERA TENOR.
Will accept pupils for Voice Culture; good voice
cultivated per contract; Italian method.
145 East 83d Street, near Lexington Ave.

CARL C. MÜLLER,
Translator of "Sechter's Fundamental Harmonies,"
Author of "Tables for Harmonic Exercises."
Teacher of Piano, Harmony, Counterpoint and
Composition. 1291 Lexington Ave., New York.

MME. HELENE MAIGILLE,
VOCAL INSTRUCTION. REPERTOIRE.
Studio and residence: 1211-15 Carnegie Hall,
Summer course. New York.

ARTHUR CLAASSEN,
CONDUCTOR ARION SOCIETY.
351 Jefferson Avenue,
Brooklyn, N. Y.

WALTER JOHN HALL,
VOCAL INSTRUCTION.
Studio: 401 Carnegie Hall, New York.

J. WARREN ANDREWS,
CONCERT ORGANIST and TEACHER.
Send for list of Pupils holding positions.
Address: Church of the Divine Paternity,
76th St. and Eighth Ave., New York City.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING
AND SCHOOL FOR PIANO AND VOCAL CULTURE.**
230 East 62d Street
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MME. LUISA CAPPANI,
VOICE CULTURE, SKILL OF SINGING.
"The Gosford," 236 West 55th Street,
near Broadway, New York.

RICHARD T. PERCY,
Tel. 1351 Columbus.
Room 1201,
Carnegie Hall.

Miss MARGARET GOETZ,
CONTRALTO (mezzo range).
Concerts, Song Recitals, Vocal Instruction.
Address: "The Artists' Exchange,"
8 East 23d St., New York. Phone 5541 18th St.

THE ARENS VOCAL STUDIO
(affiliated with the American School of Opera).
Coaching a specialty.
Normal courses for Voice Teachers.
201 West Fifty-fourth Street, New York.
Reception hour, 2 p. m., Wednesdays excepted.

HENRY HOLDEN HUSS,
Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall.
Personal address: 318 East 150th Street, New York.

FRANCIS FISCHER POWERS,
VOICE CULTURE AND THE
ART OF SINGING.
Studio (and invariable address): Carnegie Hall,
New York. New York season, October 20 to May
1; Kansas City, Mo., season, Pepper Building,
May 15 to August 1; Los Angeles, Cal., season,
Westminster Hotel, August 10 to October 10.

MRS. HADDEN-ALEXANDER,
PIANIST.
Carnegie Hall, New York.

CHARLES RUSSELL,
CELLIST.
Pupils and Concerts.
Studio: 112 Carnegie Hall, New York.

HENRY SCHRADIECK'S
VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
515 Washington Ave., Brooklyn, N. Y.

LEO LIEBERMAN,
TENOR.
Opera, Oratorio, Concert.
Wolfsohn Musical Bureau, or
57 East 117th Street, New York.

CHAS. KONEDSKI-DAVIS,
Violin Virtuoso.
Pupils, Engagements.
115 West 89th St., New York.
Telephone, 2866B Riverside.

F. W. RIESBERG,
ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist Roosevelt Avenue Presbyterian Church,
Newark.
Secretary New York State M. T. A.
Residence Studio:
954 8th Ave., corner 56th Street, New York.

S. C. BENNETT,
Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Geneva Johnstone-Bishop and
many other talented vocalists.
Studio: 836 Carnegie Hall, New York.

MME. EMMA RODERICK,
Rapid Development and Complete Education of
the Voice. 118 West 44th Street, New York.

Mrs. GRENVILLE SNELLING,
SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

H. W. GREENE,
VOCAL INSTRUCTION.
489 Fifth Avenue, New York.

CLAUDE MAITLAND GRIFFETH,
Virgil Method. Pupils in Piano and Harmony.
Six years instructor at the Virgil Piano School.
Pupil of Heinrich Barth and Moritz Moszkowski.
Classes in Sight Reading, Ear Training and Time
Keeping. Studio: 132-133 Carnegie Hall, City.

SERRANO VOCAL INSTITUTE,
323 East 14th Street, New York.
Conducted by EMILIA BENIC DE SERRANO
and CARLOS A. DE SERRANO.

Teachers of Charlotte Maconda, Mrs. C. Mihr
Hardy and Joseph Maerz.

KATHERINE RUTH HEYMAN,
CONCERT PIANIST.
145 East 23d Street, New York.

ADELAIDE C. OKELL,
PIANO INSTRUCTION.
Certificated pupil of Teresa Carreño.
Studio: 57 West Eighty-fourth Street, New York.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTOR.
Voice Developed—Style—Opera.
851-852 Carnegie Hall, City.

ALICE GARRIGUE MOTT,
VOCAL CULTURE.
172 West 70th Street, New York.

Mr. AND Mrs. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 151 East 62d Street, New York.

LENA DORIA DEVINE,
VOCAL INSTRUCTION.
Representative Teacher and studies
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

Miss FANNIE HIRSCH,
CONCERT AND ORATORIO.
DRAMATIC SOPRANO. Steinway Hall, or
"Niagara," 71 East 87th St., New York.
Telephone: 461 70th.

Miss EMMA HOWSON,
PRIMA DONNA.
Royal Italian and English Opera Company.
Lamperti Method Absolutely Taught.
Tuesdays and Fridays, 96 Fifth Ave., New York

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Studio: Residence.
605 Carnegie Hall, 34 Gramercy Park
New York City.

ISIDORE LUCKSTONE,
VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
REPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER

ARTHUR VOORHIS,
CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York

MME. ADELE LEWING,
CONCERT PIANIST.
Authorized Teacher of the Leschetizky Method.
Concerts, Recitals, Musicals.
Address: Care Steinway Hall, or 127 East 73d
Street, New York.

Miss GENEVIEVE BISBEE,
Pianist.
PIANO INSTRUCTION.
Leschetizky Method.
Studios: 1109-1110 Carnegie Hall, New York City

KATHARINE PELTON,
Mezzo Soprano.
Studio: 60 West Thirty-ninth Street.
Private phone: 2058 38th. New York

S. ARCHER GIBSON,
SOLO ORGANIST.
Organist-choirmaster of Brick Church and Beth El
Temple, Fifth Avenue.
Address: The Iowa, 135 West 104th Street.
Telephone: 1108 Riverside. New York.

SIGNOR A. CARBONE,
Member several years Metropolitan Grand
Opera Company.
VOICE CULTURE IN ALL BRANCHES.
Studio: 240 Fifth Ave., New York.

CONSERVATORY OF MUSIC.
Mrs. M. Price, Director, 2105 Seventh Ave.,
corner 125th St. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

HARRIETTE BROWER,
PIANIST.
Concerts, Recitals, Instruction.
Studios: 133 East Sixteenth Street,
and Steinway Hall, New York

STELLA PRINCE STOCKER,
COMPOSER-DIRECTOR.
Illustrated Lectures on Music.
Private instruction. Classes in music-study.
Residence-studio: 17 West 103d Street, New York.

Miss INGA HOEGSBRO,
PIANIST AND TEACHER.
Graduate of Copenhagen Conservatoire.
Mason-Virgil Synthetic Methods.
Studio: 603-604 Carnegie Hall.
Tuesdays and Fridays from 1 to 6 p. m.

ADOLF GLOSE,
Pianist, Accompanist and Musical Director.
Piano Instruction.
Address: 347 West 23d Street, New York.

HUGO TROETSCHEL,
Organist Schermerhorn St. Evangelical Church.
Instruction: Piano—Organ—Theory.
Organ Lessons given on large three-manual
Roosevelt Organ.
Residence: 384 Bainbridge St., Brooklyn, N. Y.

WALTER L. BOGERT,
Musical Lectures, Song Recitals, Conducting.
Instruction in Harmony, Counterpoint and Song
Interpretation.
72 Lawrence St., Flushing, New York City.

EUGENE A. BERNSTEIN,
PIANIST.
PIANO INSTRUCTION.
Studio: 160 East 70th Street, New York.

Mr. & Mrs. WALTER H. ROBINSON,
TENOR AND CONTRALTO.
Oratorio, Concerts and Musicals.
Voice Production and Répertoire.
Studio: 495 Carnegie Hall, New York.

NEW YORK.

EVA B. DEMING

School of Sight Singing, . . .
Ear Training and Choral Music.
The most advanced European and original methods taught privately and in class.
Students learn to read difficult music from the staff notation with perfect ease.
Special Courses: Instruction to Vocalists, Instrumental and Children. Normal Classes for Teachers. Send for circular. Special Course by Correspondence. School opens September 18. Classes begin October 7.
402-3 Carnegie Hall, NEW YORK.


MME. EUGENIE PAPPENHEIM,
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
c Rutland,
260 West 57th Street, New York.

Miss FANNY M. SPENCER,
SOLO ORGANIST.
Soloist Pan-American Exposition.
Instruction: Piano, Organ, Theory.
145 East 23d Street, New York.

WIRTZ PIANO SCHOOL.
Private Lessons Supplemented by Class Work.
Lectures and Recitals.
180 West 124th St.

VOCAL AND OPERATIC SCHOOL.
Director:
MME. MARIE CROSS-NEUHAUS.
Voice Building, Tradition and Diction.
Absolute authority on French Diction.
St. Marc Building, 434 Fifth Ave., New York.

A. J. GOODRICH,
Personal or Correspondence Lessons in
Harmony, Counterpoint, Composition, Orchestration and Practical Musicianship.
Author of "Analytical Harmony," "Theory of Interpretation," "Complete Music Analysis," "Synthetic Counterpoint," "New Method of Memorizing,"
"Carvel Court," 114th Street and St. Nicholas Avenue, New York.



WILLIAM A. Wegener
TENOR.
Concert and Oratorio,
Vocal Instruction.
800 Carnegie Hall,
New York.

MRS. W. E. BEARDSLEY,
INSTRUCTION—PIANO.
Studio: Pouch Gallery, Brooklyn, New York.

O. HEYWOOD WINTERS,
Vocal Teacher, Choir Director.
Baritone Soloist. Pupils placed in paid choir.
Musicales and Recitals Monthly.
Studios: 8 East 23d Street, New York.
Rooms 5, 6 and 7.

S. G. PRATT
Principal West End Private School of Music.
176 West 86th Street, New York.
Accepts engagements for Chopin Analytical Recitals and the famous Concert-Lecture, "THE SOUL OF A SONG."

Hildegard HOFFMANN, Soprano.
Oratorio, Concerts, Festivals.
498 3d Street,
BROOKLYN, NEW YORK.



AMY ROBIE
Violiniste.
Lately of Brussels and Royal Conservatory of Leipzig.
Concerts, Musicales, Instruction.
Residence-Studio, 184 W. 88d Street, NEW YORK.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING.
22 Park Street, Boston.

MME. EDWARDS,
VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,
VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

Mrs. Charles R. Adams,
TEACHER OF SINGING.
372 Boylston Street, Boston, Mass.

JOHN JEWETT TURNER,
Baritone. Teacher of Singing.
372 Boylston St., Boston, Mass.

MRS. AAGOT LUNDE WRIGHT,
Vocal Instruction,
Trinity Court, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER.
139 Tremont Street,
Boston, Mass.

CAROLINE SHEPARD,
Soprano. Concert Oratorio.
Direction: Henry Wolfsohn, New York.
Boston address: 38 Steinert Hall.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
149A Tremont Street, Boston.

MME. SARGENT GOODELLE,
TEACHER OF SINGING.
305 Huntington Chambers,
Huntington Avenue, Boston.

MR. EVERETT E. TRUETTE,
Organ, Harmony and Piano.
Large three-manual organ in studio.
218 Tremont Street, Boston.

Miss EDITH E. TORREY,
Dramatic Soprano.
Concerts, Oratorio, Song Recitals.
164 Huntington Avenue, Boston, Mass.
Telephone: Back Bay 10895.

Faelten Pianoforte School,
Carl Faelten, Director.
30 Huntington Ave., Boston.
Private and Class Instruction. Club Meetings, Recitals and Playing Tests. Children's Department. Advanced Department. Professional Department.
"A Complete Musical Education."

H. J. STEWART,
TEACHER OF SINGING.
Pianoforte, Organ, Harmony and Composition.
Studio: Steinert Hall, Boston, Mass.

HEINRICH SCHUECKER,
HARPIST.
Boston Symphony Orchestra.
Symphony Hall, Boston, Mass.

CHARLES ALBION CLARK,
Teacher of Piano, Organ and Harmony.
149A Tremont Street, Boston.

Miss ADAH CAMPBELL HUSSEY,
Contralto.
Oratorio, Concert.
Address care Oliver Ditson Co., Boston, Mass.

Mr. FRANK MORSE
and Assisting Teachers.
Vocal Training for Soloists and Teachers.
30 and 31 Steinert Hall.
162 Boylston Street, Boston, Mass.

HOMER NORRIS,
Harmony, Counterpoint and Composition.
Pierce Building, Boston.

Mr. and Mrs. H. CARLETON SLACK,
Lyric Soprano. Bass-Baritone.
Recitals—Chamber Concerts—Society Musicales.
Studio: 131 Tremont Street, Boston.

BOSTON.

ARTHUR BERESFORD,
BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instruction, Coaching in Oratorio a specialty.
Huntington Chambers, Boston.

PENNSYLVANIA.

LUIGI VON KUNITS,
VIOLINIST.
Concertmaster Pittsburgh Orchestra,
Pittsburg, Pa.

FREDERICK MAXSON,
813 North 17th Street, Philadelphia, Pa.
Specialty: Instruction in Organ Playing for Church and Concert.

KATHRYN C. MCGUCKIN,
CONTRALTO.
Wrightman Building,
1524 Chestnut Street, Philadelphia, Pa.

CALIFORNIA.

ROSCOE WARREN LUCY,
PIANIST.
Studio: Hotel Beresford,
San Francisco, Cal.

H. B. PASMORE,
Teacher of Singing.
Thursdays, 373 Fifteenth Street, Oakland.
Private Studio:
1424 Washington Street, San Francisco, Cal.

CALIFORNIA Conservatory of Music,
OTTO BENDIX, DIRECTOR.
1416 CALIFORNIA STREET,
SAN FRANCISCO, CAL.


CARLO KOHRSEN,
PIANIST.
Concerts, Recitals, Pupils.
Residence-Studio: 450 Manhattan Ave., N. Y. City.

THE MISSES REYNOLDS.
VIOLIN AND 'CELLO.
Concerts and Instruction.
60 West Tenth Street, New York.


JULIA C. ALLEN,
VIOLINIST.
Carnegie Hall, New York.

McCALL LANHAM
BARITONE.
OPEN FOR ENGAGEMENTS.
Opera, Concerts and Oratorio.
VOCAL INSTRUCTION.
Care AMERICAN INSTITUTE OF APPLIED MUSIC,
212 West 39th Street, New York.

Clavier Piano School and School of Public Performance,




CLAVIER HALL, 11 West 22d Street.
A. K. VIRGIL, Director.
S. M. Fabian, Teacher of Interpretation.
SPRING TERM BEGINS MARCH 31.
Examination and Registration, March 29.
WRITE FOR WEEKLY RECITAL TICKETS.
For further particulars address
MANAGER CLAVIER PIANO SCHOOL,
11 West 22d Street, NEW YORK.



NEW ENGLAND CONSERVATORY OF MUSIC,
GEORGE W. CHADWICK, MUSICAL DIRECTOR,
ANNOUNCES A
SCHOOL OF OPERA
UNDER THE DIRECTION OF
Signor ORESTE BIMBONI,
Of the London, Berlin, Vienna, Moscow and Italian Royal Opera Houses.
INSTRUCTORS AND BRANCHES: Coaching with Action and Stage Management.
Sig. BIMBONI. Lyric Expression, Gesture, Carriage, etc., Mrs. ERVING WINSLOW. Classical and Stage Dancing, Mrs. LILLA VILES WYMAN. Fencing, Sig. MARCO PIACENTI.
ADDRESS: NEW ENGLAND CONSERVATORY OF MUSIC,
FRANKLIN SQUARE, BOSTON, MASS.

Peabody Conservatory of Music of Baltimore.



HAROLD RANDOLPH, Director.
The Great Musical Centre of the South.
Staff of thirty eminent European and American Masters, including
John E. Barkworth, Cecelia Gaul, Ernest Hutcheson,
Otis B. Boies, W. Ed. Heimenstahl, Pietro Minetti,
Edwin Farmer, J. C. Van Hulsteyn, Emmanuel Wed.
CIRCULARS MAILED ON APPLICATION.

Virgil Piano School.

Spring Term March 22, 1902.

Special Free Advantages and Special Low Prices.
29 WEST 15th STREET, NEW YORK CITY.

Send for Circular.

Mrs. A. M. VIRGIL, Director.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

STERLING Pianos

High Standard of Construction.

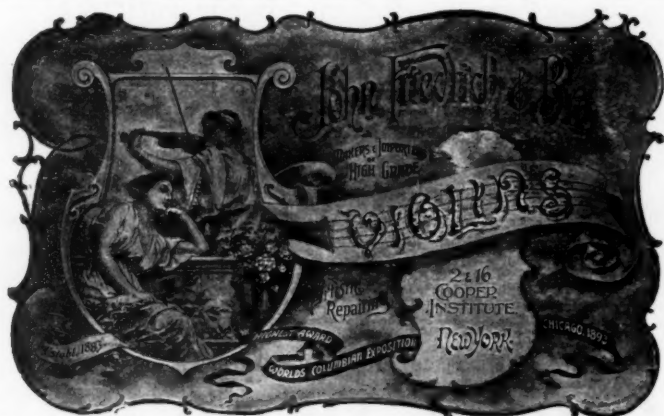
DERBY, CONN.

OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.



BREITKOPF EDITION.

An edition containing the works of all classical masters, and revised, fingered or arranged by the following celebrated musicians: BÜLOW, BUSONI, DAVID, GOLDSCHMIDT, GRÜTZMACHER, HENNES, JADASSOHN, KOEHLER, KRAUSE, KÜHNER, LISZT, REINECKE, CLARA SCHUMANN, Etc.

Instrumental Music in 4to. Vocal Music in 8vo. (Exceptions mentioned.)

CATALOGUES WILL BE SENT ON APPLICATION.

BREITKOPF & HÄRTEL,

11 East Sixteenth Street, NEW YORK.



AMY MURRAY'S
"Evenings of
Scottish Song,"
With CHARLES EDMUND WARR
at the Piano,
29 West 20th Street,
NEW YORK.

GÉRARD-THIERS

VOCAL STUDIO,

829-830 Carnegie Hall, NEW YORK.

WEBER PIANOS

It is my wish, and that of the Opera Company, that the Weber Piano shall be used at the Opera House next season as heretofore. The magnificent Concert Grands you sent us have more than confirmed the impression that in tone-quality, power, and carrying capacity the Weber has no superior in the world. The leading artists of the company have privately expressed to me their delight in the instruments furnished for their use, and it is the unanimous verdict that for concert work, as well as for accompanying the voice in singing, the Weber Piano is unequalled.

MAURICE GRAU,

The Metropolitan Opera House, New York.

WEBER WAREROOMS,

266 Wabash Avenue, CHICAGO. 108 Fifth Avenue, NEW YORK.

EMERSON PIANO.

110 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

STEINERTONE Upright and Grand Pianofortes.

THE STEINERTONE CO.

WAREROOMS: The Steinertone Building,

87 & 89 Fifth Avenue, NEW YORK.

Mason & Hamlin PIANOS.

Boston and New York.

Hobart M. Cable Co.

MAKES PIANOS FOR MUSICIANS.

Adapted for Solo Playing and Accompanying.

ADDRESS

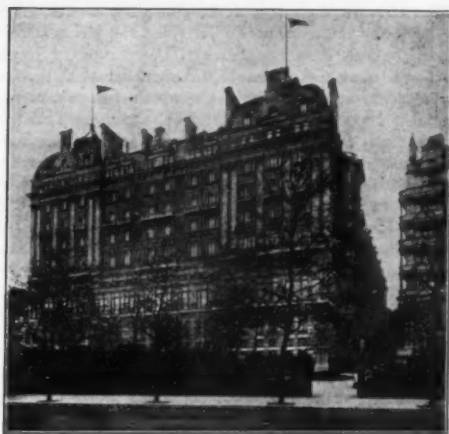
STEINWAY HALL,

CHICAGO, ILL.

Dr. HENRY G. HANCHETT, 136 Fifth Avenue,
... NEW YORK.

Pianist, Teacher, Lecturer.

Director Musical Department Adelphi College, granting Teacher's Certificates and Degrees.



HOTEL CECIL, LONDON.

March 8, 1902.

HAVING succeeded in engaging a really good quartet for last Saturday's Popular Concert, the authorities were evidently so well pleased with themselves that they celebrated the occasion by giving a concert which was too long by quite three-quarters of an hour. When will concert givers realize that there is hardly a mistake so great as providing programs of undue length? If the program is of the conventional type, merely an array of old friends, the audience has the remedy in its own hands and can leave the hall when the concert is half over, and leave the last few performers to waste their sweetness on a desert air. But if, as was the case on Saturday, the last half of the program is the most interesting, there is nothing for it but to take a surfeit of music with what grace one may, and to hope that one's musical digestion will stand the strain. The last number was that rare avis of the Popular Concerts, a new piano quartet. It was the work of F. d'Erlanger, a composer who has a remarkable gift for attractive melody, but lacks the power to develop his material well. Had he used about half the material which he actually introduced, and worked it out properly, the quartet would have been much more interesting. As it is, it is diffuse and rather rambling and a little compression would do it no harm. The Scherzo, in which the composer was obliged to confine his muse within smaller limits, is by far the most successful movement of the four, and betrays a very delicate and piquant fancy.

The string quartet had on this occasion the advantage of being led by Tivadar Nachez, a very excellent violinist who has an uncommonly good idea of quartet leading. In addition to this he is a splendid soloist, with a fine technic and great artistic gifts. As his solo he chose Bach's beautiful Sonata in E minor, and he played it brilliantly. M. Nachez is quite one of the best violinists resident in London, and it is to be hoped that he will appear more regularly at the Popular Concerts. The program on Saturday included a second novelty in the shape of a song cycle called "Cameos," by Mme. Liza Lehmann, an indefatigable writer of this class of music. Her cycles, of which she produces, as a rule, one a year, have certainly a fleeting popularity, but they are not likely to stand the test of time. Joseph O'Mara, who sang it, found the nervous strain too much for him, and was unable to sing "Dalla sua Pene" in the second part of the program, which was unfortunate, for Mr. O'Mara is a good singer, and if one of his contributions had to be omitted, we would have preferred that it should be "Cameos."

C. Hayden-Coffin gave a concert at Steinway Hall on Monday afternoon.

In the evening the Hans Wersely String Quartet gave a concert at Bechstein Hall. The program was peculiarly familiar, even for a chamber concert, and if Mr. Wersely and his friends hope for success they must really supply us with something rather more novel. Mendelssohn's Quartet in E flat major, that by Schubert in D minor and Dvorák's in F are, of course, works of the first rank, but they are all very familiar and they are constantly played in London every year, and by much better quartets than that of Mr. Wersely. Only a few weeks ago the Bohemians gave as fine a performance of the Schubert Quartet as one could wish to hear, and the Wersely performance compared with that much as lager beer compares with champagne. It was flat and colorless, and the tone was only too often simply excruciating. The latter fault seems to have been due for the most part merely to carelessness, for in the slow movement the tone was good enough. It was in the Scherzo and Finale that it became so scratchy and unpleasant to the ear.

The Herbert Sharpe Trio, which gave the second of three recitals at Steinway Hall on Wednesday evening, displayed much more enterprise. Two of the works, Beethoven's Trio in E flat and Dvorák's in G minor, were, of course, familiar, but the third was completely new. It was written by Frank Bridge, a student of the Royal College of Music. Like many college pupils, a great deal of his work at present is pure, unadulterated Brahms, but he might well choose a worse model, and since he has evidently got something of his own to say it is quite probable that he will develop an individual style. His trio is a thoughtful, clever work, with an amount of feeling and romance that one does not always expect from a young composer. Here and there it needs compression, as in the first movement and in the Andante. The Scherzo and the Finale are both admirably written, the former being particularly charming.

Enterprise, too, was shown by Miss Rosa Leo in the program which she set before her audience at the Bechstein Hall on the same evening. Her voice displayed traces of a cold, but she nevertheless got through the very trying ordeal of singing eleven songs and nine duets uncommonly well. No fewer than five of the songs and seven of the duets were quite new, and Miss Leo is to be congratulated upon making so striking a departure from the beaten track. Some of the songs were particularly charming, as, for example, Arthur Hervey's "For Aye" and Théodore Lack's "Parle-moi," while Florian Pascal's duets, in which she was joined by Miss Beatrice Spencer, proved to be light and pleasing, though not strikingly original. Miss Leo is a thorough artist, and she sang everything that she undertook admirably. She also had the assistance of Dr. Theo. Liethammer, one of the most polished and refined of singers, who was at his best in Weber's charming song, "Ich sale ein Röslein."

Sauer is not paying a long visit to London this season, and both his concerts took place during this week, the first being on Monday evening and the second on Wednesday afternoon, at Queen's Hall. His programs were both of a somewhat conventional order, the second particularly so. The first was saved by the inclusion of Mozart's beautiful Sonata in A, a sonata which is too much neglected nowadays. Sauer, of course, excels in delicacy and neatness and from this point of view alone nothing would have been more admirable than his performance of the sonata. He was particularly happy in the Finale, a movement which is often played in far too violent a style and which loses thereby a great deal of its beauty. Sauer treated it with remarkable delicacy, and his reading is certainly preferable. Brahms' Variations and Fugue on a theme by Handel he hardly played so well, but his performance of Schumann's Fantasia in C was particularly intellectual and interesting. At both his concerts his Chopin groups were rather hackneyed, and though he played them beautifully he might well have chosen something less frequently played. The whole of his second program, indeed, was arranged on a very familiar plan. The Bach Fugue, the Beethoven Sonata and the Liszt Transcription were all there; except, indeed, for Schumann's Toccata, op. 7, he played nothing that is not included in one program or another most weeks of the concert season. He was at his best in the Beethoven Sonata in E major, op. 109. His reading of it was broad, clear and thoughtful. It had more romance than one would, perhaps, have expected of him, but there was never a vestige of sentimentality, while for sheer virtuosity it could not have been surpassed. Sauer, however, occasionally makes the fault of mistaking mere loudness for power.

On Wednesday afternoon, too, a ballad concert took place at Queen's Hall, and the Mlles. Douste and M. E. Garceau gave the first of a series of small operatic performances in the small Albert Hall Theatre. More later.

On Thursday evening J. Campbell McInnes, a baritone, and C. A. Lidgey, a composer, gave a recital at Bechstein Hall, while in the afternoon Steinway Hall was the scene of a musical and dramatic entertainment given by Misses Ada and Jessie McLeod and George Smith Wright.

The authorities who govern the affairs of the Royal Choral Society have, apparently, at last risen to a sense of their responsibilities. Hitherto they have been content to give us one eternal round of "Messiahs," "Redemptions" and "St. Pauls," as if they were the only good choral works in existence. On Thursday night, however, they made up their program of Mendelssohn's "Walpurgisnacht" and Dvorák's "Spectre's Bride." When the latter work was last given in London it is difficult to say, certainly not for many years. Yet is Dvorák's finest choral work, and might well be allowed to have a place in the annual scheme of the Choral Society, for a time at any rate. The performance, with Madame Sobrino and William Green as the lovers, and Daniel Price as the narrator, was as good as could be.



PARIS, MARCH 8, 1902.

THE revival of "l'Africaine" at the Opéra was characterized by all the gorgeous scenic display and lack of good singing that are usual at l'Académie Nationale de Musique. The production was retarded by the illness of Mr. Affre, the tenor, to whom was assigned the role of Vasco. Was it not von Bülow who characterized an opera tenor as "not a man, but a disease"? The singer who replaced Affre was a young tenor, who, I believe, has not yet appeared on the stage, Dubois, whom I heard at the Conservatoire last July. He gained the first prize for opera. He has a really beautiful tenor voice, and if he plays his cards well can make a career for himself. His voice is remarkably brilliant and particularly suited for heroic roles, such as Vasco di Gama. The soprano, for whom it is said Meyerbeer waited as long for his ideal as Wagner for his Brünnhilde, was represented by Mme. Jane Marcy.

The original "creature" of this difficult role made her first appearance in Paris at the open air concert called the Ambassadeurs. She was then known as Mlle. Saxe, which name she afterward Italianized into Sasse; and of her appearance at the Café des Ambassadeurs she says: "My hearing by the director was sufficiently favorable to be engaged there at the stipend of 450 francs per month (\$90). This sum, though small, was more than I could have earned in Brussels, where a similar engagement was offered me; but by accepting it I became a Parisian artist on the road to fame." The Café des Ambassadeurs now presents a very cheap and vulgar performance to its frequenters. Mlle. Sasse then sang the "Drinking Song" from "Galatea," the Mad Scene from "Lucia," airs from "Le Caid," "Concert à la Tour," "Serment," "La fille du Regiment," &c. After this the future Selika of the Opéra in Paris was engaged at another variety theatre, Le Géant, at a salary of 600 francs a month—an instance of what ability and perseverance will do. After having made serious studies for a lyric career, Mlle. Sasse made a début at the Paris Opéra in the role of Alice in "Robert le Diable."

She is also memorable for having sung the first soprano in "Tannhäuser" on its production here in 1861.

The present representative of Selika is Mlle. Jane Marcy, a Belgian subject, who gained the first prize for singing at Brussels and made her first appearance at La Monnaie in the role she is now singing at the Paris Opéra.

Noté, the Nelusko of the cast, is a capable artist, but not likely to efface recollections of Faure in the part. Program for the week: Monday, Wednesday and Saturday, "l'Africaine"; Friday, "Faust."

"Le Roi d'Ys," which, on its first production at the Opéra Comique, so pleased the public that it kept its place on the bills of that theatre for 150 performances, was renewed last week. The principal tenor part was then sung by the famous Talazac, the two principal female roles being given to Mmes. Blanche Deschamps and Simonnet. This work should be given at the Opéra, its breadth and tragic character requiring a larger frame than the Opéra Comique can give. Delna, gifted as she is with a superb organ, has never learned how to make the most of it. When one hears the first note that she emits bending over the body of Eurydice in the "Orphée," of Gluck, the first idea is, what a beautiful instrument! the second is, how badly it is used. Léon Beyle, the tenor, is an excellent type of the light tenor of opéra comique, but lacks the force necessary for parts such as Mylio. The orchestra and chorus were really good. Luigini conducted.

Program for the week: Monday, "Carmen"; Tuesday,

Thursday and Saturday, "Le Roi d'Ys"; Wednesday, "Grisélidis"; Friday, "Manon."

As matters have not been progressing favorably for a long time at the Comédie Française, a change of directors has constantly been talked of both in public and private. Capoul, who is assistant director of Gailhard at the Opéra, has been frequently quoted as the successor to Albert Carré, the present manager of the Opéra Comique. The matter is settled—at all events for the present so far as Capoul is concerned—by the following note which I quote from *Le Figaro*: "You ask for the readers of the *Figaro* what foundation there is for the rumors of my being engaged as director of the Opéra Comique. I can only assure you of one thing, viz., I am always a candidate for the post of Mr. Carré when the vacancy arrives. But there is a long distance between that and my official nomination, such as some of the journals have seen fit to announce.—VICTOR CAPOUL."

When a violinist presents himself in Paris he deems it his duty to offer to the public some movements from Bach's unaccompanied sonatas. It was in this light that Henri Marteau, ex-pupil of the Paris Conservatoire, and now professor at Geneva, appeared before the public at the last concert of the New Philharmonic Society. These numbers, bristling with technical difficulties of a certain kind, were executed by the violinist with the greatest ease. Carreño played with all her old charm the "Waldstein" Sonata of Beethoven; Impromptu, Schubert, and the "Military March," of Schubert-Liszt. DE VALMOUR.

The Fannie Church Parsons Summer Session.

THE summer session which Mrs. Fannie Church Parsons will devote to her clever, original and useful system of musical kindergarten will attract many teachers from all parts of the country. It is to begin on July 15 and will be held in Chicago at Mrs. Parsons' ideal Fine Arts Building studio, the spacious windows of which command a glorious view of Lake Michigan.

ARTHUR WHITING.—On Sunday, March 23, Arthur Whiting gave the following program at the Fine Arts Building, Chicago:

Sonata, A major.....Bach
Violin and piano.
Quartet, F major, op. 135.....Beethoven
I. violin, II. violin, viola, violoncello.
Quintet, F minor, op. 34.....Brahms
I. violin, II. violin, viola, violoncello and piano.

VON KLENNER LENTEN MUSICALE.

Oratorio Arias Sung by Advanced Pupils.

ME. EVANS VON KLENNER gave a Lenten musicale at her studio, 230 West Fifty-second street, last Wednesday evening. The program was devoted to oratorio, and was in a musical as well as devotional sense remarkable. Here is the list:

Who Shall Be Fleeter? (Rebekah).....Barnby
Misses Byers, Griffen and Walbridge.
Obbligato, Miss Maude Carnahan.
Rejoice Greatly (Messiah).....Händel
Mrs. K. S. Bonn.
Pängst Cantata, My Heart Ever Faithful.....Bach
Miss Bessie A. Knapp.
Hymn of Praise, Our Tears He Counteth.....Mendelssohn
Miss Frances Byers.
I Know that My Redeemer Liveth (Messiah).....Händel
Miss Ada L. Lohman.
Be of Good Comfort (Ruth).....Cowen
Miss Maude Carnahan.
Hadst Thou Known (Destruction of Jerusalem).....Klughardt
Miss Kathleen Howard.
Lift Thine Eyes (Elijah).....Mendelssohn
Misses Griffen, Byers and Walbridge.
I Will Extol Thee (Eli).....Costa
Miss Frances Travers.
With Verdure Clad (Creation).....Haydn
Mrs. Katharine Noack-Fiqué.
Quis est homo (Stabat Mater).....Rossini
Misses Travers and Howard.

With few exceptions, the pupils who sang the above numbers are filling choir positions in the churches of New York and vicinity. Some of these young women have reached a high plane in their artistic endeavors. Mrs. Bonn sang the "Rejoice Greatly" from "The Messiah" with brilliancy and in a way that revealed the sweetness of her voice, a correct method and the intelligence which makes oratorio singing enjoyable. Miss Knapp, who followed with the sublime air from the "Pängst" Cantata, also showed the beauties of a sweet voice and the "churchly" style demanded of those who would sing Bach's religious music acceptably. Miss Byers, besides possessing a melodious voice, infused her Mendelssohn air with the sunshine and consolation which must accompany Mendelssohn's music.

Miss Walbridge, who is one of the best contraltos of the von Klenner studio, sang with depth of feeling and sympathetic voice, "O Thou That Teltest," from "The Messiah." Miss Lohman, a soprano, with a rich, true voice, gave a good illustration of how the broad aria, "I Know That My Redeemer Liveth," should be sung. Miss Carnahan in her solo from Cowen's "Ruth" gave evidence of promise as an interpreter of church music.

Miss Howard, the girl with the glorious contralto, moved the guests by the opulence of her voice and eloquent reading of the aria from Klughardt's "Destruction of Jerusalem." She sang the same solo the night before at the Carl organ recital at the "Old First" Church before a congregation of 1,000 people. The brief but appealing Trio from "Elijah" was beautifully sung by the Misses Griffen, Byers and Walbridge, and the same should be said of the Trio from Barnby's "Rebekah." Miss Travers' brilliant soprano voice was heard to good advantage in "I Will Extol Thee." Mrs. Fiqué's singing of "With Verdure Clad," from "The Creation," surprised her admirers. Mrs. Fiqué always sings sympathetically and musically, but in the Haydn aria she scored a triumph. Cries of "Bravo!" greeted Miss Travers and Miss Howard after their capital singing of "Quis est Homo," from the "Stabat Mater." In this Rossini duet the voices of the two "star" pupils blended finely, and altogether this number proved one of the best of the evening. Madame von Klenner played the piano accompaniments, and made one of her happy little speeches, in which she gave an outline of oratorio music and the work of training voices.

ARTHUR HOCHMAN.

ARTHUR HOCHMAN'S first New York recital proved one of the artistic successes of the season. Following are the criticisms from the daily papers:

In the evening, also at Mendelssohn Hall, Arthur Hochman gave a piano recital, and proved himself to be a very able young pianist. His touch is singing yet virile, and his technic is ample. Furthermore, it is evident in his playing that he does not rely solely upon his technical equipment to carry him through, but endeavors to read some meaning into the compositions.

The Bach Chromatic Fantasia and Fugue, with which he opened his program, was played with remarkable clarity, and more than that, it was made to sound interesting. A Scarlatti Sonata displayed agility and accuracy of skips, and the following Schumann Fantasia in C major brought the sentimental side of the performer into play. The rest of the program was devoted to Chopin, Schubert, Liszt, Scharwenka and Hochman.—The Sun, March 12, 1902.

Arthur Hochman, a young pianist, made his début last night at Mendelssohn Hall.

A young, fresh and vigorous talent is something to be welcomed with gratitude in these days, and such a talent was disclosed in the playing of this pianist.

What was found in Mr. Hochman's playing was genuine musical feeling, a poetic style, a beautiful command of touch, a devotion to clarity of exposition, a loving care in the treatment of the symmetry of phrase and a buoyant, infectious personality. This young player possesses in uncommon measure the magic power to interest his hearers and hold their attention. His reading of the great C

CHARLES R. BAKER,

MANAGER OF

High Class and
Distinguished

MUSICAL ARTISTS,

Fine Arts Building,
CHICAGO.

SHERWOOD,
Greatest American Pianist.
MARIE SCHUMANN,
Violinist.
BRUNO STEINDEL,
The Noted Cellist.
CLARA MURRAY,
Harpiet.
E. RUSSELL SANBORN,
Concert Organist.

ELECTA GIFFORD,
Soprano.
(Late of Royal Opera, Amsterdam.)
MABELLE CRAWFORD,
Contralto.
GLENN HALL,
Tenor.
WILLIAM A. HOWLAND,
Baritone,
(of Ann Arbor).
MABEL GENEVA SHARP,
Soprano.
(Next Season.)

CHICAGO ADVERTISEMENTS.

ELIZABETH BLAMERE, SOPRANO.

Direction: BUREAU OF FINE ARTS; or 3242 GROVELAND AVENUE, CHICAGO.

William A.
WILLETT, BARITONE.
Exclusive management Bureau of Fine Arts.
806 Fine Arts Building, Chicago.

MARY MANNING.
Dramatic Readings, Lecture Recitals, Miscellaneous Programs.
Studio 713
Fine Arts Building, Chicago. Management
Charles R. Baker.

Frederick
Warren
BARITONE,
CHICAGO AUDITORIUM
CONSERVATORY.

R. A. AUGUSTINE,
Teacher of Tone Production.
Studio 908 Steinway Hall, Chicago.

ELLA
Dahl Rich,
Concert Pianist.
1440 Edgecomb Place,
CHICAGO.

NINETEENTH YEAR.
1899-1900.
Mrs. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
397 Indiana Street, Chicago, Ill.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

KARLETON HACKETT,
Teacher of Singing,
Kimball Hall, Chicago.

D. A. CLIPPINGER,
THE ART OF SINGING.
Conductor.
Author of "The Development of the Singing Voice."
410 Kimball Hall, Chicago, Ill.

THE SPIERING QUARTET,

722, 724, 726 Fine Arts Building, Michigan Boulevard, CHICAGO.

MARY WOOD CHASE, PIANO VIRTUOSA

Address all communications to
613 FINE ARTS BUILDING, CHICAGO.

FREDERIC JOHN MAGUIRE,

PIANIST.
Concerts, Wagner Recitals.
Piano instruction. Special courses in technic.
Send for circular. 300 Kimball Hall, Chicago.

M. ARONSON,
PIANIST. INSTRUCTION.

STUDIO: Auditorium Tower, Room 1406, CHICAGO.

MABELLE CRAWFORD,
Address CHARLES R. BAKER,
Fine Arts Building. Contralto. Teaching at Residence.
5246 Prairie Ave., Chicago.

SHERWOOD 14th Season at CHAUTAUQUA.

(JULY 8, FOR SIX WEEKS.)
Full Corps of Assistant Teachers. INTERPRETATION AND ANALYSIS CLASSES A SPECIALTY.
SHERWOOD MUSIC SCHOOL, 203 Michigan Ave., CHICAGO.
—Summer Instruction in All Branches.—
Sherwood Concerts and Lecture Recitals.
Address CHAS. R. BAKER, Fine Arts Bldg., CHICAGO.

Chicago Auditorium Conservatory.

FREDERIC GRANT GLEASON, Director. ROY ARTHUR HUNT, Manager.
Phones: Harrison 1910 and 1736. Unsurpassed Faculty Teaching.
ALL BRANCHES OF MUSIC.
Stage Training, Elocution, Languages and the Fine Arts. SEND FOR CATALOGUE.

major Fantasia of Schumann was that of an embryonic master. It was broad, authoritative, warm and poetic in style. It was just to the composer and eloquent for the hearer. We have never heard this masterpiece so excellently interpreted by an unknown artist making his first bid for public favor. If Mr. Hochman had done nothing else, this alone would have sufficed to make substantial promise for his future.—New York Times.

Last night Arthur Hochman gave a piano recital at Mendelssohn Hall, where a good sized audience greeted him, but it is safe to say that should he give a second recital there would be a much larger audience, as at this recital Arthur Hochman made an extraordinary impression. It is very hard for a young pianist to win distinction in these days. There are so many who have through laborious study gained a good technic and who play with taste, but upon making their debut receive only an "honorable mention."

Hochman is an exception. It is easy to prophesy for him that he will shortly make a name for himself as one of the great virtuosos. This prophesy we need not base on what he hopes to do in the future, but what he did last night at his recital. He had thoroughly prepared himself before he made his first appearance. His technic is wonderful, and so exquisite is his interpretation that it never showed the least mark of roughness; while the artistic expression and keen insight which he displayed is a revelation to all. It would be surprising in an artist of more mature years, but is much more so in a young one. Never does he lose any of the poesy and temperament, as is so often the case; no matter how rapid the tempi, his shading and fullness of tone is always there.—New York Staats-Zeitung, March 12, 1922.

Among the many young pianists who have appealed for public favor this season none is more deserving than Arthur Hochman, who was heard at Mendelssohn Hall last evening.

There is much solid merit in his playing. It is marked by a good tone, a vigorous touch, breadth of formulation and an eloquence of expression which is based upon temperament and intelligence. His technical facility is extreme. Last night he played—among other things—a Schumann Fantasia with a fine blending of sentiment and passion. He has a bright future.—New York World.

Mr. Hochman has much in his favor. He has a very well developed technic, fleet, sure fingers, capital octaves, clear runs and scales, and a very good control of the dynamic possibilities of his instrument. His playing is marked by admirable soberness and restraint, and yet, as he showed in the Schumann Fantasia, which he played exceedingly well, he has plenty of imagination. In this number he was at his best, although he played the Schubert Impromptu and the Chopin Nocturne very prettily, getting in both of them a nice, mellow singing tone.—Commercial Advertiser.

On Tuesday evening Arthur Hochman, a young New Yorker of Russian-Jewish parentage, gave a piano recital at Mendelssohn Hall. He is a remarkable pianistic talent, whose work is imbued with the infectious enthusiasm of youth. Power, poetical conception and a wide range of dynamical effects are some of the traits exhibited by this brilliant young artist. Some other selections I was unable to hear, but I have not for a long time "assisted" at a debut which in present achievement and in future possibilities was so auspicious.—Hebrew Standard.

Miss Myrtle Ligon, of Fort Worth, Tex., is assistant organist under A. G. Robyn, of St. Louis.

Katherine Pelton.

MISS KATHERINE PELTON assisted the Georgetown Orchestra at the concert which the organization gave in Washington earlier in the season. Her singing was greatly enjoyed, and, from the following press opinions, appealed to the critics:

Miss Katherine Pelton was the soloist, giving first the Gluck aria, "Che Faro Senza Euridice," in a way that exhibited even new beauties in that oft rendered selection. Later in the evening her little group of songs in French, German, and one inimitable Irish ballad, "The Gap in the Hedge," showed unexpected possibilities in her wonderfully resonant soprano voice, and in response to an unanimous demand for an encore she delivered a perfect little gem of a folksong.—Washington Post.

The audience was large and discriminating. The vocal soloist, Miss Katherine Pelton, of New York city, with easy grace and a very pleasant, finely modulated mezzo-soprano voice.—Washington Times.

Gluck's aria, "Che Faro Senza Euridice," was sung by Miss Katherine Pelton, of New York city, with easy grace and a very pleasant, finely modulated mezzo-soprano voice.

Miss Katherine Pelton, in the following number, showed herself to be perfectly at home in the French, in the German and in the Irish school of song. Reginaldo Hahn's "Si Mes Vers Avaient des Ailes" she sang with a sweet sentiment; Brahms' "Der Schmied" Miss Pelton sang with the typical German temperament, and that sweet Irish air, "The Gap in the Hedge," was rendered by her with the proper soulful and rollicking Irish sentiment.—Washington Star.

Mrs. ALVES BUSY.—Mrs. Carl Alves, whose studio at 1146 Park avenue, is always the scene of busy activity, has a number of very promising voices. Of these several have studied long enough to warrant their appearance on the concert stage, and no doubt next season we will have the pleasure of hearing them.

Georg Kruger, professor of piano in the Cincinnati Conservatory of Music, gave two concerts in Savannah, Ga., recently.

ESTABLISHED 1867. CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD, President.
The Largest and Most Complete Institution of Musical Learning in America.

COLLEGE BUILDING, 202 MICHIGAN BLDV.,

The finest structure in existence devoted exclusively to a Musical College.

SCHOOL OF **MUSIC** ELOCUTION,
ACTING, ORATORY,

LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD, DR. LOUIS FALK,
HANS VON SCHILLER, WILLIAM CASTLE,
BERNARD LISTEMANN, S. E. JACOBSON,
RUDOLPH GANZ, CHARLES GAUTHIER,
HERMAN DEVRIES,

HART CONWAY, Director School of Acting.

Catalogue Mailed Free.

Helen Buckley,
Jessica De Wolf,
SOPRANOS.
Sue Harrington Furbeck,
Ella Pierson Kirkham,
CONTRALTOS.
Arthur Dunham,
ORGANIST.
Leon Marx,
Jan Van Oordt,
VIOLINISTS.

BUREAU OF FINE ARTS

(SUCCESSORS TO THE HAMLIN CO.)

CHAS. BEACH, President. LOUIS EVANS, Secretary and Treasurer.

DIRECTORS OF

Concerts, Lecturers, Musical Artists,

806 Fine Arts Building.

CHICAGO SYMPHONY ORCHESTRA.

ADOLPH ROSENBECKER, Conductor.

Now Booking for May Festivals.

Geo. Hamlin,
Holmes Cowper,
TENORS.
Charles W. Clark,
Wm. A. Willett,
BARITONES.
Gustaf Holmquist,
Albert Borroff,
BASSOS.
Van Oordt-Wagner,
QUARTETTE.

CHICAGO ADVERTISEMENTS.

HARRISON M. WILD
Studio 6,
241 Wabash Ave.,
CHICAGO.
CONCERT ORGANIST.
Piano and Organ Instruction.

JEANETTE R. HOLMES,
Contralto.
Oratorio and Concert.
Chicago.
623 Fine Arts Building.

LOUIS MAGNUS,
Young American Violinist.
627 Fine Arts Building, Chicago.

CAROLYN LOUISE WILLARD,
PIANIST. Instruction.
Pupil of Ernst Jedlicska, Bloomfield-Zeiser.
Address: 4164 Lake Avenue, Chicago.

BERTHA SMITH-TITUS.
Talks on Hawaii, with Folksongs.
COACHING. ACCOMPANIMENTS.
Studio 716 Fine Arts Building, Chicago.

GRACE VAN VALKENBURGH, CONTRALTO.
Management DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

DUNSTAN COLLINS,
AGENCY FOR
High Class Artists and Concert Tours
Fine Arts Building, CHICAGO.

THEODORE SPIERING ORCHESTRA.

HOWARD WELLS,
Pianist,
Kimball Hall, Chicago.

JOHANNA HESS-BURR,
TEACHER OF SINGING.
508 Fine Arts Building.

JAN VAN OORDT,
VIOLINIST.
KIMBALL HALL, CHICAGO.

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.

HENRY WILLIS NEWTON,
TENOR, TEACHER, CONDUCTOR.
734 Kimball Hall, Chicago.

GENEVIEVE CLARK WILSON,
Soprano.
GRACE VAN VALKENBURGH,
Contralto.
GLENN HALL,
Tenor.
Booking for next season.
SYDNEY BIDEN,
Baritone.
BRUNO STEINDEL,
Cellist.
Booking for next season.

THEODORE SPIERING,
Conductor.

MRS. THEODORE
WORCESTER,
PIANIST.
Address, 1402 Auditorium Tower, Chicago.

MRS. MARY HEALY MULLETTE,
DRAMATIC MEZZO-SOPRANO.
ORATORIO, CONCERT, RECITAL.
Address 638 Fine Arts Building, CHICAGO.

Gottschalk Lyric School. Musical and Dramatic.
CATALOGUE MAILED ON APPLICATION
L. G. GOTTSCHALK, Director. KIMBALL HALL, 943-953 Wabash Avenue, CHICAGO.

THE CHURCH PARSONS MUSIC METHOD.
Kindergarten and Graded Course. 610 FINE ARTS BUILDING, CHICAGO.

AMERICAN CONSERVATORY,
KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, CHICAGO.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.
Among the fifty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HOWARD WELLS.
SINGING—KARLETON HACKETT, GLENN HALL, HOLMES COWPER, RAGNA LINSE, MABEL GOODWIN, LOUISE BLISH. Catalogue mailed free.
ORGAN—WILHELM MUEDELSCHULTE.
VIOLIN—JAN VAN OORDT.
COMPOSITION—ADOLPH WEIDIG.
VIOLONCELLO—JAN KALAS and many others of equal prominence.
JOHN J. HATTSTAEDT, Director.

JEANNETTE DURNO,
Pianist.
Madame MARGARETHA WUNDERLE,
Harpiet.
CLARENCE DICKINSON,
Organist.
HERBERT BUTLER,
Violinist.
KATHERINE HOFMANN,
Regular Accompanist.

Sixty Musicians. Permanent Organization.
Regular Concerts at The Studebaker, CHICAGO.
Now booking for Concert Tours and May Festivals.

THE BRUNO STEINDEL COMPANY.
BRUNO STEINDEL, Cellist.
CLARA G. TRIMBLE, Soprano.
MARGARETHA WUNDERLE, Harpiet.
Mrs. STEINDEL, Pianist.
THE SPIERING QUARTET.
THEODORE SPIERING, First Violin.
OTTO ROEHRBORN, Second Violin.
WILLIAM DIESTEL, Viola.
HERMAN DIESTEL, Violoncello.
GLENN HALL—HERBERT BUTLER RECITALS.
KATHERINE HOFMANN, Accompanist.
MABELLE CRAWFORD COMPANY.
MABELLE CRAWFORD, Contralto.
CHARLES SINDLINGER, Tenor.
FLORENCE CHAMBERLIN, Violinist.
EARL BLAIR, Pianist.



GOLTZ STR. 26, BERLIN, W.

March 1, 1902.

NOTHING of special interest in the way of violin playing has occurred here of late.

Teresa Carreño gave a recital at the Singakademie on February 24. She played the Chopin B minor Sonata, the Schumann Fantaisie, the Beethoven E major Sonata, op. 109, and several Schubert numbers, closing with her old war horse, the "Marche Militaire," which she plays as no one else can. She worked up a climax in it that was simply tremendous. Her fire, dash and brilliancy were irresistible. At the close a cyclone of applause shook the house, and it did not abate until the artist had played five consecutive encores.

Teresa Carreño as a woman has a big, warm heart, a sunny Southern disposition and a charming personality, and into her playing she throws all of these qualities—her whole nature. Is it a wonder that she captivates?

Most of the readers of THE MUSICAL COURIER will not be surprised to learn that Teresa Carreño's daughter, Teresita, has inherited her mother's great talent for the piano. Teresita is a charming girl of about eighteen years, quite a Spanish type of beauty, with short dark hair and large fascinating black eyes.

She is rapidly making a name for herself, having already made tours in Norway and Sweden, Finland and Russia. Her Southern nature seems to like Northern climes. She recently played in Leipzig with orchestra, scoring a rousing success. I append a criticism from the Leipzig Tageblatt:

The chief interest of the evening was centred in the appearance of Teresita Carreño-Tagliapietra, the daughter of Teresa Carreño. The young artist played Rubinstein's D minor Concerto, the same work that her genial mother played here at a Philharmonic concert a few months ago.

She was awaited with impatience, and when she entered, a slight figure, with her short black hair and decided Southern type of face, all eyes were focused upon her.

Teresita has inherited a large share of her mother's artistic nature. Her playing has the same characteristics, the same concentrated mental and physical strength, the same demoniacal power. She plays, so to speak, with all her heart's fibres, and she throws her entire personality into her playing. For that reason it produces a great and instantaneous effect upon the listener, who is at once fascinated, and feels that for such playing the term "reproduction" is much too weak.

Teresita has not only inherited from her mother, she has also learned much from her. Her playing is so plastic, and then she can produce from the instrument, which has just been roaring and storming like an enraged sea, tones of the greatest tenderness, glittering, pearly, fairy-like passages in such a delicious pianissimo that the orchestra could scarcely accompany softly enough. Of course, Teresita Carreño can do all this only with the help of an immense technic, a technic that embraces the entire range of modern virtuosity. The young artist achieved a great success; with such playing it could not be otherwise. Scarcely anything is more refreshing than to meet with a young, great and genuine talent. One felt this while Teresita Carreño was playing.

Hubermann gave his third concert on February 27 at Beethoven Hall, assisted by the young Hungarian pianist Gisella Grosz. There is nothing new to be said about the violinist. His technic is good, but his playing in other respects is very uninteresting. It is lifeless; his tone lacks color, his interpretation lacks all interest, and worst of all,

there is no temperament in anything he does. Nimble and accurate fingers cannot compensate for the lack of all these things, yet the public applauds Hubermann.

Of far more interest than Hubermann's violin playing was the piano playing of Gisella Grosz. This young artist has temperament in abundance. She is, moreover, musical; she has a very clean, crisp, sure technic, and a marked and interesting personality. In bravura passages she plays with a brilliancy and élan quite electrifying. Her pianistic talent is unquestionably great, and with her musical intelligence and her native Hungarian temperament she bids fair to become one of the greatest pianists of her sex.

Mary Münchhoff gave a song recital at the Singakademie on February 23 before a large and enthusiastic audience.

This artist has a voice as pure as gold and soft as velvet, and she sings with the natural ease and freedom of a bird gleefully warbling its morning carol. In the aria, "L'Allegro ed il Penseroso," with flute obligato by Händel, she quite put the flute in the shade.

Her greatest success, however, was in the aria from Bellini's "Sonnambula," in which she displayed to the best advantage her beautiful cantilena and her brilliant trill. It is in cantilena such as this aria contains that Mary Münchhoff is at her best. The purity and sweetness of her voice are wonderful.

Of late she has given considerable attention to the interpretation of German lieder, and with the best success. Her singing of Schubert's "Du bist die Ruh" and Schumann's "Mondnacht" was simply perfection.

Sarasate lately gave two concerts in Odessa, Russia, where he had not played for some fifteen years. Expectations were very high, and both concerts were sold out before the first one took place, the receipts being \$3,500. There was great disappointment in his playing, however, and he wisely did not announce a third concert. Many even preferred the piano playing of Bertha Marx, and that is saying a great deal.

Sarasate, like Joachim, ought to retire and rest on his laurels.

Willy Burmester was the soloist at a recent Colonne concert in Paris. He chose as his first number Spohr's Seventh Concerto in E minor. He finished the first movement and had begun the Adagio (a noble movement, the best of the work), when the occupants of the gallery began to protest and make a row, which soon increased to such proportions that the violinist and orchestra were compelled to stop. In a rage Burmester left the stage in the middle of the adagio and no entreaties on the part of Colonne could induce him to finish the concerto. Colonne then made a speech to the audience, which was promptly answered by the occupants of the gallery, who yelled: "We have nothing against Burmester; he is a magnificent artist, but we don't want to hear that tedious old 'Prussian,' Spohr." Then Burmester came onto the stage again and played the Bach Chaconne, scoring a tremendous success with it. The French did not seem to mind that Bach was quite as much of a "Prussian" as Spohr. However, the Spohr Concerto was not a happy choice for Paris. It is out of date, and then the French are not used to Spohr as are the Germans.

ARTHUR M. ABELL.

KITTY BERGER.—Mme. Kitty Berger, the harp-zither virtuosa, gave a musicale at the Waldorf-Astoria on Tuesday evening, March 18. Madame Berger had the assistance of Miss Grace G. Gardner, soprano; Miss Grace Parker Lyon, and Edwin Lockhart, baritone. Dudley Buck, Jr., tenor, was to have sung, but was prevented by illness.

Miss Gardner sang Massenet's "Sevillana," Tosti's "La Serenata" and the charming "Raft Song," by Ethelbert Nevin, in her usual refined and artistic manner. Her voice is a beautiful soprano, pure and limpid in tone quality and of excellent range.

Mr. Lockhart, who has not only a fine voice but a fine stage presence as well, sang the familiar "Two Grenadiers," by Schumann, and Buck's "Sunset Song." A large and fashionable audience applauded the efforts of the artists.

VON KLENNER PUPILS SING FOR P. S. C.—The musical numbers at the last meeting of the Political Study Club were given by three pupils of Mme. Evans von Klenner, the Misses Carnahan, Walbridge and Byers. Mrs. May Isabel Fisk recited. The meeting was held Tuesday afternoon, March 18, at the Hall St. Denis.

HENRIETTE WEBER'S CONCERT.

MISS HENRIETTE WEBER, the pianist, accompanist and teacher, gave a concert at the Baldwin studios in Carnegie Hall last Thursday evening, under fashionable auspices. In less than two years Miss Weber has made a name for herself in musical circles of the country, and has attracted to her studio in West Thirty-ninth street an interesting class of pupils. During a season crowded with recitals and concerts, an artist, particularly a pianist, must possess uncommon gifts if she can hold the attention of an audience as Miss Weber did last Thursday night. When Miss Weber made her début at the Waldorf-Astoria last season THE MUSICAL COURIER published a criticism in which the playing of the artist was analyzed. What was stated then can but be repeated here, only that Miss Weber has advanced as an intelligent young artist would advance in the course of a year. Miss Weber's playing is notable for poetic warmth, imagination and a beautiful touch, and, after all, are not these essentials for the artist who would make piano solos enjoyable? The artist, besides playing in the ensemble, and all the accompaniments, performed six solos, seven with the encore, and not one of them in the hackneyed repertory of the day. She played first a good introductory number from the modern Russian school, the Prelude by Rachmaninoff, in which octaves are intoned like a summons to worship. This was followed by two little gems of the preclassical period, a Gigue, by Graun, and "The Cuckoo," by Daquin. Then followed three charming works by moderns, the Brahms Rhapsody in G minor, a Nocturne by Paderewski, and Rubinstein Valse Caprice, of recent years neglected by our pianists.

Miss Weber played these interesting pieces interestingly, showing above all the warmth of temperament strangely rare in the woman artist, especially the American woman artist. How is it that a young American girl plays the works of Slavonic composers so convincingly? Recalled thrice, Miss Weber added for an encore Schumann's "Nachtstücke." The artists who assisted at the concert were Miss Jenny Coréa, soprano; Miss Katherine Pelton, contralto; Frank van R. Bunn, tenor; Oley Speaks, basso, and Charles Russell, cellist. Mr. Russell and Miss Weber played the fiery Allegro Con Fuoco, from Boellmann's Sonata, for piano and cello. As a solo Mr. Russell played the Andante from Hans Sitt's 'Cello Concerto, Miss Weber at the piano performing the orchestral part. For an andante the movement was rather dry and altogether too long, but Mr. Russell's noble tone and musicianship saved the number from being tedious. Miss Pelton delighted the audience by the judicious use of her rich, sympathetic voice in the aria, "He Is Good," from Massenet's "Hérodiade." She was compelled to add an encore, a Scotch ballad. Miss Coréa and Mr. Bunn sang two duets, "Oh, Lay Thy Cheek on Mine," by Jensen, and a setting by Walthew of "It Was a Lover and His Lass." The voices of these two singers harmonized finely.

The singing of Oley Speaks was decidedly one of the successes of the concert. Voice, intelligence and method all combine to make this clever young man's appearance a feature on all occasions. Mr. Speaks sang a group of three songs, "Mirage," by Liza Lehmann; Korby's old Hungarian song, "Had a Horse," and one of the basso's own charming composition, "When Mabel Sings." All were well received by the audience, and as a matter of course the singer-composer's own song won an extra round of applause. Liza Lehmann's song cycle, "The Daisy Chain," was sung by the quartet as the second part of the concert. Miss Coréa was particularly happy in the solos allotted to the soprano. Indeed, her voice and style, as that of the contralto and basso, are far too good for the London woman's puerile music. But as the concert was a semi-social function, the singers and audience rather enjoyed themselves while "The Daisy Chain" was being sung. Miss Weber, as accompanist of the evening, added fresh laurels to her record.

Mrs. Rollie Borden Low Sings at the Waldorf-Astoria.

MRS. ROLLIE BORDEN LOW, soprano, sang at the concert given at the Waldorf-Astoria last Saturday afternoon, for the benefit of the Hospital Guild of the New York Medical College and Hospital for Women.

HARRIETTE CADY.—Miss Harriette Cady's recital at Music Hall, Baltimore, Md., has been postponed from March 22 to Easter Monday, March 31, at 4 p. m. As this is Miss Cady's first appearance publicly in that city (she was engaged for a drawing room recital by Mrs. John S. Wilson last spring) much interest and enthusiasm is being shown. The audience will represent the best, musically and socially, of Baltimore society.

ST. LOUIS ADVERTISEMENTS.

MRS. STELLA KELLOGG HAINES,

VOCAL INSTRUCTION.

101, 102, 103 Vista Building, Cor. Grand and Franklin, ST. LOUIS, MO.

HOMER MOORE,

BARITONE.

The Odeon, St. Louis, Mo.

THE LOST ART OF SINGING

AND HOW BEST TO RESTORE IT.

Address Given by Haslam, Paris.

IF ever there was an "Age of Song" it is the present! More than at any previous time is the fortress of vocal art besieged by aspirants for lyric fame.

You cannot number the works—anatomical, physiological, philosophical—on the voice. You could easily furnish a library with "methods of vocal instruction." The classes of the conservatories everywhere resound with the voices of embryo Patis, Faurés and Marios, and there is hardly a composer who does not add to the literature of song.

And—it is a paradox, but it is incontrovertible—with all this activity the lack of really great singers is remarkable. Singers who are actors, singers who are authorities on costume, singers who are learned in the psychology of their roles, oh! of these there is any number. But it is easy to count those artists whose training and education as singers has been so thorough that they give the same æsthetic pleasure when on the concert platform as when the influence they exert over the senses of their auditors is enhanced by the addition of romantic costume, scenic action, and the glitter and pageantry of the modern operatic stage.

One need not look far for the reasons.

Among other causes is the fact that the pupil is no longer content to work steadily through a serious and logical course of study. It is wonderful what an impatient people we have become. We live in an age of electricity. We can communicate with the antipodes in a few minutes. Why, then, should not physical or artistic development be carried out on the same speedy methods? And the student chafes at the prospect of following a system of education that may be tedious, perhaps; but what glorious results has it not achieved!

To the neglect of this principle the decline of the standard once held so high in vocal art is undoubtedly due. That the decadence exists is certain. One has only to look at the principal operatic stages of the world to be convinced of the absolute penury of singers of the first rank. I do not mean extraordinary exceptions or vocal phenomena. But whatever the great and varied accomplishments possessed by many of the principal lyric artists of to-day, it will hardly be claimed that their purely vocal excellences are their strongest points.

Why should we not realize that in the art of singing—as in other things—the age of miracles is past? Patience and perseverance directed into right channels triumph here as in every other affair of life.

Let us consider the question for a moment. Is art absolved from subjection to the natural laws that govern the acquirement of all real knowledge? No! Is the musician, as artist, exempt from obedience to the rules that must be observed by aspirants for success in any other profession? No! Can you make a painter or sculptor without first giving him a complete training of eye and hand, a thorough mastery over brush and chisel? No! Can you educate a singer without first obtaining a complete control over his instrument—the voice? Obviously, no. Would an aspirant for vocal honors, even if possessed of the requisite vocal and physical gifts, who desired to become a great singer, have any chance of success by opening a score—say of "Tristan"—and beginning to study one of the roles? And yet this is precisely what is being done by many at the present time. Would it not be necessary in his case also to develop and perfect the vocal organs, to render them pliant and to bring them under the control of his volition? No one is born singing. Art is the one thing that man has created. There is no such thing as "natural art"; and it must not be supposed for an instant that Wagner, the master who

is so often misquoted as being opposed to a past school of vocal art, held that school in contempt, save when it was used as the end and not as the means.

Why should a singer suppose he can begin at the end of his art any more than a painter? What artist can afford to ignore works done by Botticelli, Hals or Rubens? What poet can be ignorant of the creations of Shakespeare or Goethe? I am aware that in literature there exists a curious tendency to confuse poetic sentiment and poetry. Many people of culture and refinement have the first naturally. Persons of great imagination have it in a high degree, but the second is an acquired skill; it is the technic of the subject. Similarly an artist may have a voice of quality, power and compass; he may have musical sentiment and passion; he may have all the sincerity, all the earnestness that one could wish, but if he has not acquired the mechanism of his art he is not really a singer, no matter if he knows every Wagnerian opera from "Die Feen" to "Parsifal."

Mario, on his earlier appearances in Paris, had the mortification of hearing an exacting public cry, "Pas d'amateurs, Rubini, Rubini, pas d'amateurs!" because, depending upon his great personal gifts and the exceptional beauty of his voice, he had not then made the necessary studies required to form the singer he eventually became. In those days singers had to be models of purity in intonation, faultless execution and imperceptible breathing. Audiences then were far more exacting and intolerant on these points than they are at present. Years after, in 1869, during a concert tour in England with Sainton, Mario was noticed listening attentively and unobserved while the violinist "sang" in his exquisite manner the tenor Cavatina "Salut! demeure, chaste et pure" in a "Faust" Fantaisie. "Qu'est-ce que vous faites ici?" asked Sainton when he came off the platform. "Je prends une leçon," was the modest reply of the singer. He still studied, though half the world was at his feet. It is interesting to notice that Mario's pronunciation of French was objected to by the abonnés of the Paris Opéra on his début there in the secondary role of Raimbaud in "Robert le Diable." How greatly the virtue of charity in this respect has increased in the Parisian public since then!

The first requisite certainly for a student of singing is an instrument to commence with. That is, a voice of musical quality, certain volume and sufficient compass. All of these factors can be greatly developed by proper study if the pupil is young. It is very true that great singers formerly were not satisfied with their exceptional organs, but studied as no one does now. Still the fact remains that to students without voices success is impossible. Berlioz once said there were three types of singers: Those who have voices, but cannot sing; those who can sing, but who no longer have any voices; and those who cannot sing and have no voices, but insist on singing just the same.

Now what is the necessary vocal education of a singer, and how can it best be acquired? To this I reply that the training of a singer is divisible into four great branches, viz., tone production, technic, style, repertory. These constitute the essentials of a complete vocal training. Diction I include under the head of technic. Let us consider these four great divisions separately.

TONE PRODUCTION—On this point alone what gallons of ink, what reams of paper, have been expended! What angry discussions and bitter animosities have been evoked by the term, among rival teachers, each claiming to be the sole possessor of a secret method known only to himself! Unfortunately for these claims, the pupils of such teachers invariably demonstrate the complete inability of the professor to transmit the knowledge of this precious secret. A justly famous singing master, and excellent musician, once said apropos of "methods": "There are only two—good and bad. I teach the former." Nearly every season brings out a fresh crop of charlatans, who profess some new

"method" of teaching voice production, and who disappear into the obscurity from which they have temporarily emerged, having achieved nothing but the depletion of their pupils' pockets and the filling of their own. Frequently without education of any kind—general or technical—the favorite bait of these people is a profuse employment of pseudo-scientific terms, of the meaning of which they are often profoundly ignorant. Thus a pupil is led into a belief in the knowledge and erudition of these charlatan professors, who, being unable to achieve the most ordinary results, invariably promise miracles. Lablache once said there would be better singers if there were fewer singing teachers. Certainly one of the many causes that have led to the present low tide in the art of singing is the prevalence of crude and unscientific theories on the subject of voice production, the worthlessness of which often receives its best demonstration in the person of the propounder. The earliest writings extant on the subject of the singing voice are those of Tosi and Mancini, in whose book we find this excellent proposition: "That (or the tone) which is æsthetically beautiful, and physically easy, must be right." The laryngoscope has not, in my experience, advanced our knowledge of voice production to the extent that has been claimed for it. Its evidence, so far as the singing voice is concerned, is not always reliable, owing to the fact that the functioning of the vocal organs, when the laryngoscope is in position, is carried on under abnormal conditions. Without entering more fully at present into this abstruse and much disputed point, may I say that the laws of acoustics have given very precious aid to the scientific study of voice production.

Experience has proved to me that most authorities either ignore, or are ignorant of, a vitally important law which regulates the voice, so far as its production is concerned. Research and experiment have taught me this natural law, to which I will call your attention, a law that is alike infallible and capable of demonstration, and the neglect of which, in training the voice, is attended with such baneful results that I am impelled to allude to the fact, hoping that, as I shall indicate the remedy, I may be of use in mitigating those injurious effects. I repeat, there is a beautiful natural law governing the singing voice. That law I will explain to you, as it forms the basis of a system of instruction whose principle is the unity of force. Trained in accordance with this law, the component parts of the instrument become simply like the arbitrary divisions of the earth's daily journey, which are useful in practice, to fix the duration of time, yet melt so imperceptibly one into the other that they have no individual existence, save in the complete phenomenon.

The vocal column of sound, on its exit from the larynx, should strike immediately its own particular point of impact in the buccal cavity, from which it is reflected at an angle, and spreads outward, under the influence of the reflex action, of which the motive power is the will. This is the principle of adherence by the reflex action, and I would like here to point out that this sonorous column can only effect its passage by reflection, for the geometrical reason that it is impossible to draw a straight line from the glottis to the lips.

Without entering at present into the oft-discussed question as to the number of registers in the singing voice—some writers claiming there are three, others asserting the existence of five—and passing over the great discrepancy of opinion which obtains as to the places where these divisions are said to begin, it has been part of my object to prove, by the illustrations to be given, that this cutting of the voice into minute and fanciful fragments (discovered by laryngoscopic professors under utterly abnormal conditions) is entirely unnecessary, unscientific and unphysiological, and a voice so trained can never reach its highest development or become what it was ordained to be, an admirable phenomenon of unity.

Of course we must concede that there are places in the

AUGUSTA COTTLOW.

Management: HENRY WOLFSOHN, 131 East 17th St., New York.

MRS.

Carl Alves

Vocal Instruction.

1146 PARK AVE., near 91st St., NEW YORK.

LOUIS V. SAAR

PIANO and COMPOSITION.

REPERTOIRE and SONG INTERPRETATION.

Send for Circulars.

126 East 83d Street, NEW YORK CITY.



GRACE G.

GARDNER,

Concert and Oratorio

SOPRANO

Pupil of Blasco, Milan; Schmidt, Berlin; Henschel, London.

Studio: 36 West 25th St., New York.

HENRI G. SCOTT

BASSO.

ORATORIO, CONCERT, RECITALS.

ADDRESS: 14 E. 42d Street, NEW YORK.
2117 N. 30th Street, PHILADELPHIA.

MISS

MONTEFIORE

VOICE.

Private Studio and Address:

THE ORMONDE,

2030 Broadway, corner 70th St., New York.

OLEY

SPEAKS

BASSO,

123 WEST 80th STREET, NEW YORK.

singing voice (more particularly the female voice) where a change of mechanism occurs, and also that these subtle changes are attended, when properly produced, by slight differences of color. Still many of the present modes of training the voice result in accentuating these changes of color, thus giving to each group of notes a separate and sharply defined character instead of, as is done with any mechanical instrument, seeking to establish a smooth and even scale throughout its entire compass. Each of the four strings of a violin or 'cello has its own particular characteristics, but a skillful player manages to pass so smoothly from one to the other that the point of demarcation is unnoticeable.

The truth of this system you shall verify yourselves in several vocal illustrations, which will demonstrate that the observance of the natural law I spoke of insures a frank and easy emission of tone, combined with the utmost possible sonority, and a perfect equality throughout the entire compass.

[The vocal illustrations were here given.]

TECHNIC—When the correct emission of voice is secured each vocal tone should then be considered under its three different phases of pitch, color and intensity. That is, a singer must be able to sing every tone throughout the compass of the voice (pitch), with every shade of color and degree of intensity. A great number of different exercises is, in my opinion, unnecessary; but from the moment that a correct emission (*pose de la voix*) is obtained should commence the practice of the different vowel sounds—oo, oh, aw, ah, ai, ee—on simple, well formed vocal phrases throughout the entire range. After a degree of proficiency is obtained, these phrases should be repeated with different degrees of intensity, varying from *pp.* to *ff.*, or vice versa, and throughout the entire compass of the voice, avoiding a frequent use of the two extremes. The middle of the voice is the part to be first perfected. It is this portion of the range with which most singing has to be done, and should be the first to be cultivated and developed. I cannot draw too much attention to the excellent and speedy results attained by a use of the different vowel sounds, from the moment that a correct production is secured. As not infrequently in singing with words the organs of articulation and the organs of voice clash, that is, certain extreme notes may be emitted with ease but become difficult when the conformation of the vocal cavity has to be materially altered for vowels such as ai or ee, the practice I have spoken of is most valuable, and dispenses with the use of many and fatiguing *solfeggi*, retaining only such as may be useful as an aid to form style. All exercises for fluency of execution, or *agilità*, may be summed up under three heads—scales, arpeggi and grupetti, practiced at different degrees of speed, color and intensity. I advise a certain amount of study in this branch, even to those voices that may not have any practical use for it in the roles they may have to sing; as otherwise the style always appears somewhat heavy and labored.

STYLE—One may have style in singing, and one may have a style. The former can be taught, the latter is individual and personal. The modern lyric drama is not a vehicle for the acquisition of style in singing. It is to the old composers for the voice that one must look for help in the acquisition of this indispensable part of a singer's education. The diligent study of the works of these masters results in an absolute control obtained over the vocal powers, with a readiness and ability to carry out and reproduce the artistic ideal, such as can be acquired in no other way. Unquestionably it is in the recitatives of Handel, Bach, Gluck, &c., that we must look to obtain that breadth and purity of style which will enable a singer to successfully render music of no matter what composer or school. A clear enunciation and the ability to sing with color and accent are essentials in singing recitative; the same factors, combined with a good *sostenuto* and secure and firm

agilità, are the requisites for aria; and, as I have said, it is to the old masters that we must turn for valuable illustrations. My views on the importance of a sound, preliminary study of these works to those destined for the lyric stage are supported by the great artist Fauré, who said: "I strongly recommend to pupils the serious study demanded for their proper interpretation of works at present unnoticed, without troubling oneself as to whether these works will have a practical application by forming part of one's actual repertory. As the dead languages are studied without any direct idea or intention of speaking them, so should an earnest study be made of the classic religious music of the old masters, followed by the grand declamatory school of Handel, Gluck, Sacchini and Salieri, which, by broadening and refining the style, undoubtedly gives to singers a much higher interpretation of the more modern music." This is most excellent advice, and coming from such a source, authoritative. In no other way can we find the means of acquiring the purity of diction, breadth of phrasing and dramatic accent so indispensable to singers, and which can be afterward turned to good account in modern lyric works. The absurd straining after the novel and original, resulting only in the bizarre and eccentric, which unfortunately disfigures the performance of some of our most prominent lyric artists of the present day would be entirely absent had their preliminary studies been formed on the plan I have indicated. An exaggeration of sentiment frequently obtains, which, mistaking hysterics for emotion, abandons the written notes of the composer and resorts to a broken sort of utterance, which is neither singing nor speaking, thus being an admission of the inability of music as a vehicle of expression, and certainly destroying the illusion which is the basis of lyric art. Take as an illustration of this spasmodic utterance, which is neither declamation, spoken or sung, the extravagant manner in which certain passages in the roles of Carmen and Don José, or the last phrases of Valentin's death scene in the "Faust" of Gounod, are sometimes rendered.

The last branch of a singer's education, viz., repertory, is so wide a field that I intend to give another conference devoted specially to this subject, and explaining the essential requisites for opera, concert and oratorio.

In conclusion let me say that no matter what may be the many and varied causes which have led to the undisputed decadence in the art of singing, I unhesitatingly affirm that studies based on the course I have indicated will undoubtedly lead to a higher standard in vocal art. Indeed, just in the same proportion as the ability of the orchestral player has advanced, owing to the greater skill of execution required by modern scores, so has the art of the singer declined, and it is only through serious training and discipline, the logic of which I have endeavored to show, that a return to a better state of things can be obtained.

Walker Reception in Honor of Madame Cleaver.

OF all the receptions given this season in the Frantis Walker studio, at the Van Dyck, which is the headquarters of the Walker-Severn School, none has been more delightful than the one given on the afternoon of Tuesday, March 18, by Mr. Walker, in honor of Mme. Eleanor Cleaver. Mrs. Mary W. Ketchum assisted Mr. Walker in receiving the many guests, and Mrs. Charles Pliny Bromley and other ladies presided at the tea table. The musical program included contributions from Mme. Litta von Elsner, Edward Martindell, Ingo Simon, Baroness von Rybner and Miss Dax. Madame Cleaver's lovely voice was heard to great advantage in songs by Gluck, Augusta Holmès and other composers.

Among Mr. Walker's guests were Mrs. Joseph Pool, Mrs. William Tibbetts Salter, Mrs. Henry Burgoyne Wilson, Mrs. David S. Brown, Mrs. Seymour Brown, Mrs. L. L. Redding, Miss Youenes, the Misses McFarland, Mrs.

Mary Borden Carter, Mrs. Rollie Borden Low, Miss Kate Percy Douglas, Miss Gerta Hatch, Mrs. Philip Carpenter, Mr. and Mrs. Robert H. Hatch, Mrs. Edward C. Williams, Mr. and Mrs. Alfred Houghton Clark, Miss Huntington, Douglas Maxwell Stanfield, Mrs. Charles Smylie, Mr. and Mrs. Nye, Miss Emma Trapper, Mrs. Nielson, Mrs. Grace Russell Smith, Mrs. Olcott, Mrs. George Hamilton Marsden and Hobart Smock. Mr. and Mrs. Edmund Severn were detained by preparations for the Severn Trio concert in the evening, but will continue to receive with Mr. Walker on Tuesday afternoons in his handsome studio until June, when he leaves to direct the seventh annual session of his summer school in Florence, Italy.

SEVERN TRIO CONCERTS.

THE Severn Trio gave the third concert of their fifth season at the hall of the Tuxedo, Madison avenue and Fifty-ninth street, last Tuesday evening, March 18. A large and fashionable audience greeted these earnest musicians and generously applauded their attractive program. The trio played as the first number of the evening a Trio by Robert Volkmann in B flat minor. The work, which is op. 5 in the composer's published scores, is something of a novelty here, and it seems rather curious to announce as a novelty the composition of a man who died nearly twenty years ago. Like Volkmann's Serenade for 'cello and orchestra, a romantic strain pervades the Trio, and it is otherwise a work of charm and symmetry. It was beautifully performed by the Severns. Later the trio played the "Theme and Variations" from Tchaikowsky's Trio, op. 50, and this proved a tear compelling movement, strongly suggestive of what a Lenten period should be in a weary, sinful world. As a request number, the Severns played the first movement of Dvorák's "Dumky" Trio, with its wealth of folklore themes from fascinating Bohemia.

Robert Kent Parker, a baritone, or more accurately described as a basso cantante, and Arthur Severn, the 'cellist of the trio, added solos. Mr. Parker sang "Vision Fugitive," from Massenet's "Herodiade," and two of Korhay's Hungarian melodies, "Mourning in the Village Dwells," and stirring stanzas, "Had a Horse." Mr. Parker's voice is most agreeable in quality, ample in quantity, and he sings some things with taste. He, however, over-sentimentalized the music of the Korhay songs. The London drawing room style (Mr. Parker has studied with Liza Lehmann) will not suit discriminating audiences here. But Mr. Parker is young, so can overcome the habit. For an encore Mr. Parker sang the Old English song, "Drink To Me Only With Thine Eyes." Mr. Severn's 'cello solos were very enjoyable. He played familiar pieces, a "Reverie" by Dunkler and the Berceuse from Godard's "Jocelyn." In response to several recalls Mr. Severn performed with rare tenderness Schubert's "Ave Maria," an admirable piece for the 'cello. Mrs. Severn, the pianist of the trio, accompanied for the soloists with unfailing sympathy and musical understanding.

OLEY SPEAKS.—Oley Speaks, the basso, has already filled or will fill the following engagements: March 17, Newark, N. J.; March 18, musicale, Waldorf-Astoria; March 20, Carnegie Lyceum; March 21, Lakewood, N. J.; March 23, Newark, N. J.; March 27, Carnegie Lyceum; March 30, musicale, Majestic Hotel; April 4, Morristown, N. J.; April 8, Waldorf-Astoria; April 18, Waldorf-Astoria.

It is not surprising that Mr. Speaks is having a busy season, for both his voice and his singing are far beyond the ordinary. Mr. Speaks' latest composition, "When Mabel Sings," is meeting with unusual success. He has made a remarkably fine setting for Frank L. Stanton's little poem, and it is sure to prove one of his greatest successes.

Oratorio—Concerts—Festivals.

FREDERIC MARTIN
Basso-Cantante.

ADDRESS: PINKHAM BUREAU,
33 Union Square West, NEW YORK.
149A Tremont St., BOSTON, MASS.

EDUARD REUSS, PIANIST.

MME. LUISE REUSS-BELCE, Soprano,
with Maurice Grau Opera Company.

For Concerts and Recitals address:
BELVEDERE HOUSE, NEW YORK.

REBECCA MACKENZIE
SOPRANO.

Available for Concert, Oratorio and Song Recitals.
Address **FRED O. REWARD**, Manager,
444 Central Park West, NEW YORK CITY.



JOSEPHINE S.

JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

ALICE ORATORIO—CONCERT—RECITAL.
Sovereign
CONTRALTO.

62 Livingston Street,

J. FRED
WOLLE,
ORGANIST.

Address: THE WOLFSONN MUSICAL DEPOT, 131 East 17th St., New York.

BERENICE AGNEW'S LONDON SUCCESS.

It is always gratifying to chronicle the success abroad of our American song birds, and particularly so when this success is the result of well directed, intelligent study. London papers of recent date are united in their enthusiastic comment on the concert given by Miss Agnew in St. James' Hall, and on the brilliant future which awaits this combination of youth, beautiful voice and brains.

Miss Agnew is a native of Ohio, later living in Pittsburgh, the past five years spent in preparation for a professional career. Three of these were passed in New York with Mme. Mary H. Skinner, who thoroughly taught her the principles of voice production, and she has just gone to London after two years' study with Bouhy and coaching with Valdejo. Miss Agnew is related directly to the well-known Scottish family of that name, her ancestors having held the post of sheriffs of Galloway, and through the marriage of Margaret Kennedy with Sir Patrick Agnew, the eighth hereditary sheriff, the Agnews have a double royal descent, on the one side from King James II. of Scotland and on the other from King Henry VII. of England.

Miss Agnew is a conscientious artist, singing in four languages, and M. Bouhy has urged her to take up an operatic career. She has also had instruction from the well-known coach of Breval, Alvarez, and others, namely M. Barthelmy; has sung at several special musicales held in French salons, and was the first to introduce to Paris Madame Lehmann's "Daisy Chain." For this the *Figaro* gave her high praise. Indicating in some degree the success of this singer at her London concert, we reproduce the following from leading London papers:

Miss Berenice Agnew, the new dramatic soprano, has a voice of phenomenal range. She has been trained for opera by Bouhy, two years in Paris, also with the opera coach, Valdejo; while Barthelmy has been her master for French diction.—*The Daily Express*.

Two clever people made their first appearance at St. James' Hall last night. The one, Miss Berenice Agnew, is a dramatic soprano, who should attain distinction as an opera singer; the other, Osborne Hunter, is a baritone of delightful purity and finished style.

Few singers of Miss Agnew's calibre possess the beauty of her vocal tone, allied to such intensity. Her facility and strength were well displayed by an air from Gounod's "Queen of Sheba," and her range and emotional power were apparent in Schumann's "I Chide Thee Not" and Liszt's "Lorelei."—*Daily Express*.

Miss Berenice Agnew has a mezzo-soprano voice of wide range, very rich in the middle register, and she knows how to produce it properly. Her singing of the Gounod aria was notable for ease of execution and attractiveness of style. In Schubert's "Du bist die Ruh" and two songs by Schumann, the taste and skill displayed were undeniable. Three songs, small but melodious, by American composers, were also in Miss Agnew's program.—*The Illustrated Dramatic News*.

Successful first appearances were made by Miss Berenice Agnew and Osborne Hunter, whose joint recital at St. James' Hall was attended by many members of the American colony. Miss Agnew's voice is a rich mezzo-soprano, of large compass and well under control. She is a really intelligent singer, and should achieve a good position. Her songs included Gounod's "Plus grand," Liszt's "Lorelei" and Schumann's "Wenn ich in deine Augen" and "Ich grolle nicht." Of these the first and last were given with remarkable beauty of voice and warmth of expression.—*Lady's Pictorial*.

America, so rich in beautiful voices, has sent us Miss Agnew, another sweet young singer. With the warm applause she earned one might well have transcribed Caesar's famous phrase, "She came, sang and conquered." She introduced herself with the air from "Queen of Sheba," a good test piece for a soprano leggiero in regard to quantity as well as quality of voice. For here almost two octaves are necessary, as well as an even voice from low C to high B. Miss Agnew, therefore, was able to show the smooth, liquid, lyric timbre of her organ and her good training. That this soft and velvety voice is capable of deep passion was proved in the "Ich grolle nicht," with the brilliant high A in it. The lovely "Lorelei" of Liszt is another of those compositions which only young and perfectly fresh voices may touch without harming them, especially in the original high key in which Miss Agnew sang it. "Du bist die Ruh" went well, and was much applauded; also

"Mood," by Rogers; "Allah," by Chadwick, and "La morte de Jeanne d'Arc." The concert ended with Henschel's lovely duet, "O, That We Two Were Maying," by Miss A. and Mr. Hunter. We congratulate Miss Agnew on her successful debut before a critical London audience. She has the advantage over some of our latest debutantes from foreign lands in that she has a method and style of her own.—*London Musical Courier*.

Miss Agnew has a fine mezzo-soprano voice of large compass, and uses it with skill and discretion. An attractive rendering of "Plus grand dans son obscurité," from Gounod's "Reine de Saba," established her in favor, and her singing of Liszt and Schumann songs was guided by ability and intelligence. Later on she interpreted some melodious songs by the American composers, Rogers and Chadwick, with remarkable charm.—*The Daily Telegraph*.

Miss Agnew, who comes from Pittsburgh, Pa., U. S. A., has not before appeared on this concert platform. Her success was instant. She has all the qualities that go to make a real artist, a splendid voice, mezzo-soprano in quality, but of large compass, liquid and sympathetic, which she manages with admirable method; her singing is marked by style, good taste and temperament. The Gounod aria at once established her in popular favor. Liszt's "Lorelei," Schubert's "Du bist die Ruh" and Schumann's "Wenn ich in deine Augen seh" and "Ich grolle nicht" were admirable.—*London Musical News*.

A very successful debut was made on Friday last by Miss Berenice Agnew, a young American mezzo-soprano, who gave a concert in St. James' Hall. Miss Agnew has had the advantage for the last two years of instruction in voice production with the famous teacher, Jacques Bouhy, of Paris, who considers her an exceptionally gifted artist, and has urged her to pursue an operatic career. At her recital last week the only operatic air in which the lady elected to be heard was "Plus grand dans son obscurité," from Gounod's "La Reine de Saba," but in this she proved herself the possessor of a bright and agreeable voice of considerable range, and which has been very well cultivated. The aria was delivered both with vocal charm and artistic perception, and subsequently in a selection of German songs she deepened the favorable impression she had created. Liszt's "Die Lorelei" was sung in very creditable and intelligent fashion; Schubert's "Du bist die Ruh," Schumann's "Wenn ich in deine Augen seh" and "Ich grolle nicht" were also delivered with versatility of style and practised art, and the lady also sang songs in English and French with marked favor.—*The Queen, London*.

E. PRESSON MILLER RECITAL.

THE second of the series of musicales by the pupils of E. Presson Miller, at his studios, Carnegie Hall, was given on Wednesday afternoon, March 19, by Miss Mary Frances Kirby, soprano, assisted by M. James Brines, tenor. Following is the program:

| | |
|---|-------------------|
| Una voce poco fa (Il Barbiere di Siviglia)..... | Rossini |
| Miss Kirby. | |
| Ich Liebe Dich..... | Miltenberg |
| Obstination..... | Fontenailles |
| Donna, vorrei morir..... | Tosti |
| Mr. Brines. | |
| In the Woods (Old French)..... | Bizet |
| Love the Pedlar..... | German |
| Miss Kirby. | |
| Under the Rose..... | Arms Fisher |
| Songs of Araby..... | Clay |
| Mr. Brines. | |
| A Memory..... | Park |
| The Bluebell and Bumble Bee..... | E. Presson Miller |
| Miss Kirby. | |
| Molly's Eyes..... | Hawley |
| Love..... | Park |
| Mr. Brines. | |
| Voci di Primavera..... | Strauss |
| Miss Kirby. | |
| L'Addio..... | Nicolai |
| Miss Kirby and Mr. Brines. | |

Miss Kirby won the favor of her audience at once by her beautiful voice and the ease and skill displayed in the use of it. She excels in colorature, and both the Rossini Aria and Strauss Waltz were brilliantly sung, particularly the latter, which called forth enthusiastic applause. The smaller songs were also charmingly rendered, the singer adding not a little to their effectiveness by her unaffected manner and distinct articulation.

Mr. Brines was in fine voice and sang exceptionally well. This young artist is steadily advancing in his art, and his fine tenor voice is intelligently used. He was particularly effective in "Songs of Araby" and "Molly's Eyes," although the fervor of "Ich Liebe Dich" and dramatic power of "Donna, vorrei morir" won instant recognition. The duet made a pleasant ending to a thoroughly enjoyable program.

A BOSTON TEACHER'S PROGRESS.

Mrs. Etta Edwards' New Studios.

"EXCELSIOR" is the motto of Mrs. Etta Edwards, the well-known teacher of voice, whose home is in Boston.

Mrs. Edwards is a teacher who is never content with things as they are, yet whose unrest is never discontent. Her way is what may be called "illuminated," that is, there is clearly marked out in her mind what ought to be and what must be of the best musical education. One of the youngest teachers in the vocal field, she is already one of the fullest in experiences, in action, in new devices for presenting old truths and in original and interesting movements toward the ideal in music study.

Passing the excellence in voice production, which speaks for itself in her singers, and is recognized by authority, each season shows new ways of overcoming faults, new plans for encouraging study of matters musical, outside of actual voice building, and above all the importance of fundamental work.

She has her pupils studying piano, harmony, languages, physical culture, declamation and sight reading, and some new plans are being formulated which will delight and benefit the girls when set in motion.

Success is always looking for such people. Mrs. Edwards has been driven out of her old studio in Steinert Hall by Success and by Progress. Increase of pupils, of work, and activities of all sorts, made enlargement imperative. With characteristic energy and enterprise, in the very midst of her season's work, she rented and moved into the best studios in Steinert Hall, two spacious communicating front rooms on the fifth floor, commanding an outlook of the Common and the Capitol and a perspective that is inspiring.

The actual study room is secluded from all noise or movement. The outer room is a reception and waiting room, and wide double doors of communication make the studios complete for soirées, matinees and reunions of all sorts. The coloring is in an artistic combination of dark green, red and black. The furniture is oak in dark colors. Portraits of musicians, of pupils, illustrations of operatic scenes and musical subjects cover the walls, and music cases have been made to order for the care and convenience of musical literature. Needless to say that *THE MUSICAL COURIER*, as mirror of musical movement and opinion, lies ever on the centre table.

The third of Mrs. Edwards' pupil concerts of the season was given at Steinert Hall on Saturday, March 8. These concerts are honest and frank expositions of the actual work of the schoolroom, no singer making more than one appearance in the series. This third circle of students showed in technic and tone the evidence of a master hand in training seen in those more advanced. It is the habit to say of Mrs. Edwards' school: "She has such luck in getting hold of good voices." Those who know the voices when they come know better that it is the manner of working with them which renders them beautiful and musical and attractive even in early stages.

Mrs. Edwards has some excellent ideas on diction in early tone making and on the judgment of vocal values, which are original and valuable as coming from her experience. They will be given later.

1901 **PAUR** 1902
ANNUAL TOUR OF
SYMPHONY ORCHESTRA,
EMIL PAUR, Conductor.
Conductor New York Philharmonic.
Formerly Conductor Boston Symphony Orchestra.
Miss ANNA MILLAR, Manager, 540 Fulton St., Brooklyn, N. Y.

Albert Weinstein, Pianist.
Management: HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.

JEAN **GERARDY**
WOLFSOHN MUSICAL BUREAU,
131 East 17th St., New York.

EDWARD **STRONG**
ORATORIO and CONCERT.
Management REMINGTON SQUIRE, 125 East 24th Street.
Personal address, 126 West 93d Street, NEW YORK.

JEANNETTE **DÜRNO**
PIANIST.
Management DUNSTAN COLLINS,
740 Fine Arts Building, CHICAGO.

JANPOLSKI
BARITONE
Concert, Oratorio,
WOLFSOHN BUREAU, or 434 W. 124th Street, NEW YORK.

MUSICAL

CLUBS.

The Orpheus, of Columbus, Ohio, will sing "The Pirates of Penzance" on April 2.

The last meeting of the Schumann Club was held recently in Mrs. Oberg's studio, Rockford, Ill.

The Young Ladies' Musical Club was recently entertained at the home of Mrs. C. Macardell, Jr., of Middletown, N. Y.

The second artists' recital was given under the auspices of the Amateur Musical Club at the Unitarian church, Bloomington, Ill.

Members of the Rockford Choral Society have been hard at work in preparation for the concert to be given by them March 25.

Johannes Brahms and his compositions were the topic of the recital given by the Woman's Musical Club at Burlington, Ia., on the 10th.

At Cedar Falls, Ia., March 3, the Choral Society, consisting of fifty voices, gave a concert composed of selections from "The Messiah."

The solo department of the Eurydice Club held its first public rehearsal at Toledo, Ohio, recently, with Mrs. W. H. Currier as the hostess.

An artists' recital was given under the auspices of the Women's Musical Club at the Y. M. C. A. Auditorium, Columbus, Ohio, on the 18th.

The Atlanta Club met at the home of Miss Rose Greenleaf, Springfield, Mass., and enjoyed a program of music, illustrative of Austrian music.

The "Entertainers" is the name of a concert organization at Cohoes, N. Y., composed of Mrs. Alice E. W. Ford, Mrs. Roy B. McCreedy, and the Misses Collins, of Troy.

The Terre Haute, Ind., Musical Club held its regular semi-monthly meeting on the 13th. Mrs. Marie Reed Jenkins, harpist, of Sullivan, assisted by members of the club, gave a concert.

A concert was given March 10 by the British Benevolent Society in Spokane, Wash. About 100 members of the society participated. The special feature was the singing by the Apollo Club.

At Denver, Col., the Baker String Quartet recently gave a concert. Geneva Waters Baker, Ida Askling, Fred. A. Baker, Louis Appy were assisted by Everett H. Steele and George H. Harvey, Jr.

The Monday Afternoon Club, of Binghamton, N. Y., enjoyed a Wagner recital on the 10th, under the direction of Miss Kate Fowler, who was assisted by Mrs. Race, Mrs. Rice, Miss Ford and Miss Holt.

The regular concert of the Mendelssohn Club was given at Rockford, Ill., on the 10th. A feature of the program was the appearance of Walter Ferris, a student at Beloit College. Mr. Ferris' home is in Milwaukee.

The artists who appeared before the Schubert Club, St. Paul, Minn., on the 12th, included several guests from Minneapolis, Miss Ethel M. Carter, Miss Agnes Griswold, Miss Blanche E. Orong and Miss Laura Jacobi.

At Topeka, Kan., on the 12th, the Ladies' Music Club met as usual with Mrs. J. W. Going. Mr. Penny gave an interesting parlor lecture on "Themes and Variations," illustrated by selections from Beethoven and Weber.

The Hermes Musical Club, of Springfield, Ohio, held its regular meeting last week. The members are very much

interested in the work of the club, and it will doubtless accomplish a mission in quickening an interest in the lives and works of the masters of music.

Mrs. Carey Anderson, at Memphis, Tenn., recently proved most conclusively the Nineteenth Century Club's wisdom in selecting her as chairman of the department of music, for the program she arranged was one of the most enjoyable that has ever been presented before the club.

The regular concert of the Ladies' Musical Club was given at Seattle, Wash., March 10. The following well-known musicians participated: Mrs. Frank Black, Miss Wiestling, Mrs. Ivan Hyland, Mrs. M. A. Gottstein, Mrs. W. D. Perkins, Mrs. J. D. Hoge, Jr., Mr. Hedley, Mrs. Edmunds and Mrs. Whittlesey.

The third of the series of concerts in the Dominant Ninth course occurred recently at Alton, Ill. The soloists of the evening were Misses Jessie Ringen and Agnes Gray, of St. Louis. They were accompanied by an orchestra, which included Prof. W. D. Armstrong, organ; Mrs. F. L. Taylor, piano, and Dr. C. B. Rohland, 'cello, all of Alton.

The regular semi-monthly meeting of the Afternoon Musical Club was held on the 12th at Bridgeport, Conn. There was a large attendance and a program of musical selections was rendered. The president, Mrs. Joseph Torrey, presided, and Miss Marian Penfield conducted the program, reading a brief biographical sketch of the several composers.

Miss Mabel Rider recently entertained the Excelsior Musical Club at her home, Binghamton, N. Y. A program of vocal and instrumental music was given under the direction of Mrs. Alexander Brown. Those who took part in the program were the Misses Gridley, Park, Chappel, Youngs, Gaige, Meeker, Rider and Kelson, and Messrs. Buckley, Whipple, Ingraham and Contans.

The first of the March meetings of the Savannah, Ga., Music Club was held recently, when a program of the works of Mendelssohn and Chopin was given. At the conclusion of the meeting the chorus, under the direction of Miss Coburn, rehearsed Gounod's "Gallia," which was sung with such success at the annual concert of the club last May. This will be given again at one of the nearby regular meetings.

The department of music of the Nineteenth Century Club, Memphis, Tenn., presented one of the most enjoyable programs of the year on the 13th. Mrs. Enoch Ensley presided in the absence of the chairman, Mrs. Cary Anderson, and a violin number by Mrs. Arthur Falls was substituted instead of one by John Poston. Others taking part were Miss Birdie Chamberlain, Mrs. Charles Miller, Miss Banks Jordan, Mrs. Katherine Kerr Carnes, Miss Hermine Taenzer. The accompanist work was done by Mrs. Mason, Miss Bloom and Miss Elvin Jordan.

Recently at a meeting of the Orpheus Club, Columbus, Ohio, an amendment was made to the constitution and by-laws of the organization creating an honorary life membership for the purpose of conferring special and distinct honor. J. C. Campbell was unanimously elected to this membership, and enjoys the distinction of being the first and only one upon whom the honor has been conferred. Mr. Campbell has always been closely identified with the Orpheus Club from the time the organization was effected, and while not participating in the active membership in recent years, has many times displayed his affection for the organization, most recently exemplified by his generous gift to the club of a fine grand piano.

A concert was given in Wheeling, W. Va., on the 14th, by the Woman's Musical Club. Mrs. W. E. Krupp played a selection by Teresa Carreño. Miss Emily Pollock and Miss Gertrude McConaughy on two pianos, and Mrs. Frederic Jones and Miss Maskrey, of Martin's Ferry, in two duet numbers, gave the instrumental part of the program. The vocal part of the afternoon consisted of two fine selections by the choral club entire, two quartets by

Mrs. Flora Williams, Miss Cornelia Stifel, Miss Mayme Thomas and Miss Margaret Harvey, and two solo numbers by Mrs. Herbert H. Riheldaffer. The musical portion of the afternoon was prefaced by a paper on the subject matter, "Woman in Music," by Mrs. Julius Pollock.

CARL'S EIGHTY-NINTH RECITAL.

W. M. C. CARL gave his eighty-ninth organ recital at the "Old First" Presbyterian Church on Tuesday evening, March 18. Mr. Carl had the assistance of Miss Kathleen Howard, contralto, and Grant Odell, baritone. The program, which proved unusually interesting, was as follows:

Concerto for Organ in B flat, No. 2.....Händel
Aria, O God, Have Mercy (St. Paul).....Mendelssohn-Bartholdy
Grant Odell.
Allegro Maestoso (Sonata, op. 28).....Elgar
Before the Altar (Wedding Music).....Lund
New—first time.
Toccata in A major.....MacMaster
Dedicated to Mr. Carl.
Aria, Jerusalem (The Destruction of Jerusalem).....Klughardt
New—first time.
Miss Kathleen Howard.
Chœur et Rondeau (Phaethon, 1683).....de Lulli
Variations on a Scotch Air.....Buck
Requested.
Vocal, O du Mein Holder Abendstern (Tannhäuser).....Wagner
Grant Odell.
Marche aux Flambeaux.....Guilmant

As is always the case when Mr. Carl plays, the church was crowded to its utmost capacity, and several hundred were obliged to stand during the entire recital.

Mr. Carl played one new composition, and in response to a number of requests he played the beautiful "Variations on a Scotch Air," by Dudley Buck.

Much might be said of Mr. Carl's playing, but it is sufficient to say that there are very few organists who play as well and fewer still who play better than he does. His musical temperament, his superb technic and pedalling and his entire command of his instrument are always in evidence.

Miss Howard, who is a pupil of Madame von Klenner's, and one of our best choir singers, has a voice that is unusually beautiful in tone quality. She sang the difficult aria remarkably well. Mr. Odell has a smooth, sympathetic baritone which is pleasing to the ear. Mr. Carl gave his ninetieth recital yesterday (Tuesday) evening.

William Nelson Burritt.

MUSICIANS will be interested in learning that William Nelson Burritt, Chicago's eminent vocal instructor, will remain in Chicago this summer, and conduct a normal course of study, instead of going to Europe, as is his usual custom.

For the benefit of teachers and singers a very interesting and comprehensive line of work, that will bring quick results, has been outlined by Mr. Burritt, who may be addressed at any time at his spacious and exceptionally attractive studios, 312 Kimball Building, Chicago.

ANNA JEWELL.—Mrs. Anna Jewell, the pianist, met with great success as soloist at a concert given to Jean Gérardy by the Twelfth Night Club in its rooms at Berkeley Lyceum, Tuesday afternoon, March 18. The same day she played, at an entertainment given by Mrs. H. Hollis, two Rhapsodies by Liszt, Nos. 2 and 9, as well as a number of selections by Chopin and Rubinstein and others. Wednesday and Friday evenings of the same week Mrs. Jewell played at a reception given by Mrs. E. Ferguson and at one given by Dr. G. F. Morris.



HEINRICH MEYN
Basso-Cantante.

Oratorio, Recital,
Opera, Vocal Instruction.

200 W. 57th Street
NEW YORK

OSCAR SAENGER,
Vocal Instruction,

Teacher of Josephine S. Jacoby, Contralto; Elizabeth D. Leonard, Contralto; Madame de Pasquali, Soprano; Sara Anderson, Soprano; Hildegard Hoffmann, Soprano; E. Léon Rains, Basso; Joseph S. Baernstein, Basso; John I. Young, Tenor, and other prominent singers now before the public.

STUDIO: 51 East 64th Street, NEW YORK.

Opera, Oratorio, Concerts, Recitals.
GEORGES CHAIS
Baritone. (G. E. Shea.)
Eight years' operatic experience in France, Paris, The Hague, Holland and Belgium.
Address: 118 W. 129th St., New York.

OLIVE MEAD,
VIOLINIST.

VAN YORX Tenor.
Under Management of
ARTHUR F. GOODRICH,
6 East 17th St.,
NEW YORK.

FRANCIS ROGERS
BARITONE.

Oratorio, Concert, Recitals, &c.
Address Wolfsohn Musical Bureau, 131 East 17th St.,
or 26 East 83d Street, New York City.

Orchestral Engagements Season 1901-2.
Boston Symphony Orchestra—Boston (third time).
Boston Symphony Orchestra—New York.
Boston Symphony Orchestra—Philadelphia.
The Chicago Orchestra—Chicago.

Personal address: 1425 Madison Avenue, New York.
Sole Management of
FRED R. COMEE, Symphony Hall, BOSTON, MASS.

MUSICAL PEOPLE.

Miss Alice Abbott gave a musicale at Newport News, Va., early in the month.

Miss Carrie Cadwell entertained her music pupils at her home, Coin, Ia., recently.

Recently the younger pupils of Miss Beatrice Phancuf gave a recital at Lewiston, Me.

The piano pupils of Herman Ebeling gave a recital at the home of Mr. Keating, Columbus, Ohio.

At Pueblo, Col., an interesting program was given by pupils of Centennial High School on the 14th.

Mrs. William C. Belknap recently gave an organ recital in the Presbyterian church, Newburgh, N. Y.

A pipe organ recital was recently given by Mrs. Ella Herman, assisted by other musicians, at Woodstock, Ill.

The annual piano recital given by the pupils of Miss Ingils, of Washburn College, was recently given at Topeka, Kan.

The pupils of Miss Jessie Landis gave a recital at her home, Dayton, Ohio, on the 4th, before an audience of sixty guests.

Misses Martha and Frances Woolinne, of Nashville, Tenn., are studying in New York, preparing themselves for concert work.

Arthur L. Collins gave an organ recital at the Church of the Good Shepherd, Newburgh, N. Y., on the 12th, assisted by Miss Elsie Taylor.

Miss Martha Scruggs, one of the leading sopranos of Nashville, Tenn., is spending the winter in New York studying with Isadore Luckstone.

Mrs. Walter M. Dake has been elected president of the Nashville, Tenn., Philharmonic Society, to fill out the unexpired term of Mrs. F. G. Ewing, resigned.

The dates of the Barre Musical Festival are April 22 to 25. Henri G. Blaisdell is to be the director and Haydn's "Creation" is the principal work to be given.

Oscar H. Seagel, the successful church and concert singer of Chattanooga, Tenn., is in Nashville conducting the music during a series of religious services.

A students' recital by pupils of Miss Florence Huntington, assisted by Miss Minnie R. Huntington, soprano, and John L. Bauer, violinist, was given at Yonkers, N. Y., on the 8th.

A recital was given at Woodsfield, Ohio, under the auspices of the Ladies' Aid Society, by the Misses Jones and Clarence M. Bailey, assisted by Miss Walters, teacher in New Concord College.

Edward Kreiser, of Kansas City, Mo., opened a new organ in Bethel College, Newton, Kan., last week, playing two recitals, afternoon and evening. He will open a new organ in Independence, Mo., next week.

A musicale was given on the 14th at the Young Women's Christian Association, Harrisburg, Pa., by Mrs. John Kremer, Miss Blanche Bickel, Miss Goldsmith, Miss Mary Daugherty, Mrs. Towsen, Clarence Sigler and Miss Eyster.

A number of amateurs of New Albany, Ky., will produce the musical comedy, "The Russian Honeymoon." Those taking part are D. R. Gebhart, Miss Irene Hawes, Miss

Emma Borgerding, Miss Esther Bedell, Vinton Nune-macher and Thomas Guthrie.

The fourth free recital at the Carnegie Music Hall, Sandusky, Ohio, took place on the 9th. There were piano selections by Miss Marion Miller and Miss Julia Pom-mert, and vocal selections by Miss Pratt. George F. Anderson presided at the organ.

A musical and piano recital was given on the 10th at Oswego, N. Y., by the pupils of Miss Anna Kane. A large number of the parents and friends of the teacher and pupils were present. Miss Mabel Comstock, Miss Julia Sauter and Fred T. Cahill assisted.

Alfred R. Barrington, of Columbus, Ohio, has recently declined an offer to take charge of the music in one of the large churches of Cincinnati, and has decided to retain the position of choir director at Wesley Chapel, to which he has just been re-elected for another year.

Those taking part in a concert at Atlanta, Ga., on the 13th were the Gate City Orchestra, Miss Eugenia Knott, Misses McGarry, Miss Cashman, Mrs. Samuel Burbank, Theresa Antoinette Strupper, Mrs. Harry M. Owsley, Miss Ivah Cowan, Miss Bessie Shearer, Mrs. Samuel Burbank.

The third recital of the faculty of the Harrisburg, Pa., Conservatory of Music was given on the 13th at the Conservatory Hall, which, as usual, was filled to its limits. After a lecture on Beethoven, delivered by Professor Dece-vee, a program consisting of Beethoven's works was rendered.

A musical was given recently at Boling, Kan. Miss Mary Henderson, Miss Lottie Henderson and Miss Lena Yohe, of Leavenworth; Misses Burwell, Hebling, Ch-atelle, Jamieson, Donovan, Springer, Mrs. Jamieson and Messrs. Springer, Burwell, Mullins, Jamieson, Hyde, Wymore and Schenck took part.

At Adams, Mass., March 7, a concert was given by Miss Carolyn Washburn, assisted by the following able artists: Prof. Conrad L. Becker, of Syracuse University; L. Harry West, Watertown; Mrs. Helen Mans-field Hathway, Watertown; Miss Annette Snell, Syra-cuse University; Miss Bianca Legg, Adams.

Mrs. Napier-Magill gave a recital in the Sedgwick Mu-sic Hall, Wichita, Kan., on the 12th. Mrs. Magill has lately returned to that city and will make it her future home. She has been studying under the best music teachers of this country and of Paris. She was assisted by Robert Martin Staples on the violin, Mrs. S. W. Shattuck and Mrs. Higginson.

A musical was given last week at the residence of Mrs. Henry H. Hall, East Orange, N. J. Miss Florence E. Gale, pianist, who was to have taken part, was detained, and her place was filled by Miss Elizabeth E. Warren. Leonard E. Auty and Mrs. Ruland sang, and there were violoncello solos by George E. Clauder. The accom-panist was Mrs. Zimmerle.

The vocal pupils of Mrs. Mame B. Parry gave a re-cital at Galesburg, Ill., on the 10th. Mrs. Parry is giving these private recitals once a month.

The program was composed entirely of vocal selections, and the following took part: Misses Bertha Blick, Minnie Wallace, Millie Rosenall, Francis Wetmore, Mrs. Verna Horton, Mrs. Harriet V. Howe and William Ash and Edward Peckenpaugh.

The selections were taken from the St. Paul oratorio, the opera "Faust" and songs from the modern composers. The accompaniments were played by Miss Nettie Stevens and Henry Tovey.

At Beaver Falls, Pa., a piano recital was given by the pupils of Miss Andriessen, assisted by Miss Beulah Reed, at Geneva College, March 13. Miss Tanney, Miss John-

ston, Miss Maud Dilworth, Miss Jennie Sloan, Miss Mabel Beggs, Miss Dora Conlin, Miss Beulah Reed, Miss Vera Hamilton, Miss Eva Waite, Miss Reed and Miss Mabelle Dennison appeared.

The following invitations were issued last week: "Mrs. Inez Parmater (Toledo, Ohio) presents the following pu-pils in a recital: Miss Sadie Hollister, Miss Florence Ernst, Miss Alice M. Thorne, Miss June Park, Miss Georgia McMullen, Miss Eva Lacy and Bertram Schwahn —artist pupils, assisted by piano pupils of Arthur W. Kortheuer. Accompanists, Miss Sophia Toensmeier and Miss Alexandria Baer.

Elvin Singer, of Detroit, Mich., and his professional pupils, assisted by Miss Louie Davison, violinist, and Julius V. Seyler, pianist, gave a concert on March 14 in the hall of the Detroit Y. M. C. A. for the benefit of the Mercy Hospital, of Detroit. The Singer pupils who as-sisted their teacher for the concert were Miss Carrie Estelle Williams, soprano; Miss Josephine Speck, con-tralto; Ernest E. Sheppard, tenor; H. B. Seymour, bari-tone; Arthur D. Wood, basso.

A musicale was given at the home of Miss Brister, Au-burn, N. Y., on the 14th, by a number of her pupils. Those participating were Jessie Adams, Bertha Davidson, Ethel Webber, Mary Gibbons, Agnes Byrne, Letta Morgan, Edna Guppy, Jessie Smart, Alice Hunter, Charlotta Knapp, Pearl Hunter, Florence Tournier, Elsie Hamilton, Irene Gates, Marian Adams, Frank Schuyler, Edward Hubbard, Paul Byrne, Robert Rea, Francis Adams and Roy Gates, as-sisted by Mr. Barney, Mrs. Groot and Mr. Rottler.

The following appeared at a recent concert given in the First Congregational Church, Lockport, N. Y.: Mrs. Charles Wendell, Mrs. A. M. Graham, Miss Edith Gaylor, Miss Gertrude Hill, Miss Emma Dale, Miss Elizabeth Hare, Mrs. George Manning, Miss Sarah Ruth Cook, Miss Leah Watters, Miss Gertrude Bailey, Miss Elizabeth Balliet, Miss Gertrude LeValley, Miss Edna Brown, Miss Ora Dandler, Mrs. Fred Williams, Edwin J. Emert, Will Lampman, George Manning, Will Hammond, John Mil-lar, R. N. Roberts, Howard Long, Rollin Baker, Daniel Hayward, Clarence Bayliss, John Millar, Mrs. L. P. Gor-don, Miss Sibyl Hayward and Miss Katherine H. Weaver.

At the College of Music, Jacksonville, Ill., of which Jos. R. Harker is president and Franklin L. Stead director, an organ recital by Franklin L. Stead, assisted by Miss Phebe Jefferson Kreider and J. Philip Read, accompanist, was given March 11 with this program: Concert Overture in C minor, Hollins; "Chromatic Fantaisie," Thiele; "Chant Pastoral," Dubois; "Marche Funèbre et Chant Séra-phique," Guilmant; "The Lord Is My Light," Allitsen; Fugue in D major, Bach; Sonata in D minor (first move-ment), Guilmant; "La Miniature," "Asleep, Adream, Awake?" "Supplication" and "Entrée de Cortège," Van-derpoel; "Le Cygne," Saint-Saëns, and March from "Aida," Verdi-Shelley. The Jacksonville Journal of the 12th contained a long and flattering notice.

Mendelssohn Trio Club.

THE Mendelssohn Trio Club has now finished a very busy month and is securing many engagements for April. Among the most important concerts in which the trio participates next month are the annual concert of the Euterpe Club, of Poughkeepsie, N. Y., and the song re-cital of Miss Melanie Guttman at Chamber Music Hall.

At the last meeting of the club and its patrons it was decided that next season instead of five concerts eight would be given. The season has been successful artisti-cally as well as financially.

LOUDON G. CHARLTON, Carnegie Hall, NEW YORK,

Announces under his Exclusive Management—SEASON 1901-1902—

Mme. LILLIAN NORDICA.

Transcontinental Tour in SONG RECITAL—November to April.

CHARLOTTE MACONDA, . Soprano

KATHARINE FISK, . Contralto

VAN den HENDE, . . . 'Cellist

HEYMAN, Pianiste

NIEBUHR, Contralto

WEBB-GARDNER, . . . Soprano

HOFMANN, Baritone

LEONORA JACKSON, . Violiniste
By arrangement with JACKSON & WAKEFIELD.

HAMLIN, Tenor
In the South and East.

— DATES, SINGLE OR EN TOUR, NOW BOOKING —

Cable Address :
"Loudtone, N. Y."
Telephone: 836 Col.

A WORD FOR AMERICAN

OPERATIC COMPOSERS.

Editors *The Musical Courier*:

IN your issue of March 5 you publish an article by Carl Field entitled "A Word for American Composers" in which Dr. Wm. Mason's opinions concerning the composer's future are dwelt upon. While the opinions of Dr. Mason are very suggestive and worthy of consideration, I find that he should have given us more of his practical experience than generalities. Considering that *THE MUSICAL COURIER* has frequently shattered a lance in the interest of the American composer, and has been quite outspoken in its opposition to the monopolization of the operatic field by Europeans, I think that whatever information tends to promote a clear conception and a proper understanding of the American operatic question would be welcome to you, and the American musician in particular. Hence I feel called upon, dictated by an impulse of philanthropy, to bring home to the latter some few practical experiences of my own, which were purchased at a considerable outlay of labor, time and money; but which I gladly give to the musical fraternity free of charge, as a sort of trial sample of a larger store in stock. With your assistance I do this the more willingly, since I may enable the coming operatic composer to benefit by my experience, and then assist in dispelling certain illusions concerning that illusive fairy called American Opera. Of course, I do not want your readers to think that I am the only mortal who has made such experiences and such discoveries; and that I am the only one who could write a book with a title, say, a practical and easy method to reach, influence and compel American impresarios to accept, stage and successfully present American operatic productions. Alas! no. Far from it. There are others. But they trained themselves to observe a discreet silence, and bury their sad experience down, 'way back in the darkest recesses of their memory. I am more indiscreet, but also more philanthropic; for I am willing to give my experience publicity, for the benefit of a good cause. Am I right, Mr. *COURIER*? Am I not a benefactor if I relieve the budding genius of the future from much of the troubles and useless efforts, and save him time and money, if he ever should—in a moment of enthusiastic frenzy—decide to write an American opera? I think you will support my laudable intention, which consists in describing to your readers my late personal experience with the great operatic impresarios located on upper Broadway, in the great metropolis of this great nation called Greater New York.

In the mind of the average man it is a rational conception that if a man deals in eggs he knows—or should know—all about them, even as to their age and sex. It is therefore also to be taken for granted that a man dealing in operas should have a perfect and clear conception of the essential elements of an opera, which shall aid him in calculating the popular and artistic success, such as the nature and type of the music, the theatrical effectiveness of the characters, the dramatic interest of the libretto, the singability of the vocal parts, the color of orchestration, &c. These requirements are as imperative to an impresario as technic is to the modern pianist. You will agree with me in this. I hope, Mr. *COURIER*, I haven't caught you smiling! Or was it merely an habitual twitching of the muscle? But to proceed. Let me tell you how I came, saw and—returned. I had made what I thought to be necessary preliminaries for so important a trip. I was assisted by an old friend—a noted musical critic of one of the foremost metropolitan journals—who permitted me to use his name in my introductory correspondence, which

aided me greatly in obtaining a prompt reply from many of the New York theatrical magnates. My critical friend had warned me that I would not have as clear sailing as I expected. But of course he had not seen my score; that accounted for his fears. I for my part was positive that the managers were looking for the very work I intended to submit to them. And my imagination was already actively in search of a nook in the hall of operatic fame, where a bust would look well. Ah! what a magic lantern imagination is. Well, then, for my experience. I turned up in New York armed with a typewritten copy of my libretto, and a readable piano score of a serio-comic romantic-spectacular opera in three acts—all by myself. Surely this would command respect, if not success. Besides, the subject of my opera was particularly timely and fitting the popular taste; a subject of universal interest, namely, the conquest of China by the Tartars. Who could deny that this was a happy choice of subject at the present time, when every man, woman and child was interested in things relating to China? My prospect certainly was promising, and I felt as sure of success as did Don Quixote upon the day of his first venture in knight errantry.

My first appointment was with an impresario who supplied the nation with operas of the highest as well as the lowest musical standard. He had informed me that in the comic opera line he was well stocked for several years; but if I had something of a higher order he would be pleased to consider it. Here was my chance. For I had well considered the possibilities of success in conceiving my work; it should certainly not be an imitation of "Wang," and to follow in the extremely modern path of Wagner would be sure failure for a first effort. So I selected the happy middle path, as this would be more apt to promise success. Furthermore, to facilitate my first interview I had planned most carefully my mode of proceeding. To assure a proper and complete conception of my work I had intended to take with me a practical pianist, who was to play the score while I would sing, recite and explain the essential points of the libretto and music. No manager would surely be able otherwise to conceive of my intentions in the musical and dramatic situations.

Here arose the first obstacle, my first delusion.

I called on the gentleman and informed him of the nature of my composition, its character and type. "I cannot give you an answer," said he, "before I have examined your libretto." "Could you not," said I, "set a time when I could go over the libretto and score with you?" "This is not necessary," was his rejoinder. "I want to read your libretto first. I can tell from it whether it is what I want." I insinuated that the music was the superior half of the opera. "Perhaps, but we managers want to see first of all what the libretto promises; if it has possibilities, we then consider the music. Leave your libretto with me, and I will look it over and give you my decision to-morrow morning at 10 o'clock." Seeing that several other anxious looking individuals had entered in the meantime to confer with him, I politely took my leave, with the conviction that he would appreciate the dramatic and theatrical features of my libretto. Yet the night did not pass without apprehension as to its fate. To say that I appeared promptly next morning is superfluous. I send in my card, and after some anxious moments I was ushered into the presence of the dispenser of operatic fame.

Before I had taken possession of the chair, which I had not been offered, the oracle spoke, clear and distinct: "I have examined your libretto and like it, especially your lyrics, but for my comic opera it is too good; it is not broad enough. And I would not take the risk to mount it

with my grand opera company, for it would cost me \$20,000 to stage it, if it is to be presented as it should be in order to compete with the spectacular productions of the present day." With some effort I said: "I understood from your letter that you were looking for an original work for your grand opera company, for which I believe this opera is suited." He rose and thrusting his hands into his trouser pockets, said: "I would not produce an American grand opera if the Archangel Gabriel had written it, and came down from heaven with it." This was a quietus. This emphatic statement precluded all further argument. It was final. I departed as unconcerned as my self-control would permit. Upon reaching the corridor I could not refrain from drawing a deep breath; or was it a sigh, which Daudet calls an escape valve to keep the heart from suffocation. In spite of this first discomfiture my convictions were not shaken, and I boldly prepared for my next interview. This was with a well-known manager of several traveling operatic companies of various degrees of excellency. Before I was permitted to present my work to him I was requested by the guardian of the sacred precinct to wait until the propitious moment should arrive, when I should be vouchsafed the boon sought for. After an hour's patient waiting I was admitted, and having stated the nature of my visit, he said: "I have no use for an opera."

"But," said I, "you have several operatic companies on the road, I believe." "Yes," he replied; "but they are burlesques, or so-called comic operas. I would not spend a cent on a romantic opera." I was taken aback somewhat, but continued: "Don't you think that a Chinese subject would have a possibility of success just now?" His answer was an emphatic—"No! I do not. 'The Mikado' and 'San Toy' have covered the ground." To this I partially agreed, but expressed my conviction that these works were void of characteristic music, which the very nature of such subjects required; and that "The Mikado" music could be sung just as well to "Pinafore." "The people don't care a fig for such things," was his somewhat irritated retort. "They want to be amused. My latest comic opera plays to \$10,000 houses, and it is good for a three years' run. It has no great merit, neither in plot nor music; yet it draws big houses, where a grand opera would lose money." I deigned to inquire whether it was not possible that the public would get a surfeit of this kind of entertainments. And would it not be better therefore and good policy for a manager to lead the people to an appreciation of something a little better. He replied curtly: "We are not educators, we are caterers. Who wants to risk \$10,000 or \$20,000 to attempt something new, no matter how good it is? I do not. And I don't think you will find anyone in this neighborhood who is fool enough to stage a romantic opera of an unknown composer, even if it is a masterpiece." I was annoyed at his brusque manner of speech, and said: "If all managers think as you do I am convinced our taste will soon be on a level with that of barbarians." His answer was: "We cater to the wants of the people. If a man wants a milk shake none but an idiot would give him a high ball. It is a question of business, not taste. And, as I said before: We are caterers, not educators." I rose, mumbled some inaudible words, and—retired. I began to comprehend what my critical friend meant when he said I would not have as smooth sailing as I anticipated. I now saw that these managers were totally indifferent to a better type of music; in fact, they gave it hardly a consideration. And yet, I could not but see that their argument was justified from their point of view. It was a question of business; yes! marketable business, but not art.

But where came in the prospect for American opera?

PADEREWSKI'S

TOUR IN AMERICA

—1902—

Under the direction of C. A. ELLIS, Boston.

Sole Agent, W. ADLINGTON, London.

Be patient, my dear COURIER, and deign to follow me in my operatic excursion. The object of my next interview was an equally well-known caterer—you notice I have changed the designation—but my visit must have brought to his mind some managerial calamity; for I had no more than uttered the dulcet strain "comic romantic opera," when he interrupted me, and, turning angrily toward me, said: "*I hope I will never again have anything to do with opera or operatic people.*" I underscore these burning words since they are engraven on my mental retina. I felt rather awkward at that moment, and picked up courage to say: "You must have had some sad experience." He answered: "I've had enough. I don't want any more opera nor operatic people in mine." My dear COURIER, and you, dear reader, if you are endowed with a streak of sympathy and have a ray of imagination, please form your own picture of my situation. For I hardly can remember what I said at my hasty departure. To call the latter dignified would be a mere poetic license. I did not stand on the order of going, but—went. Here was experience No. 3. Certainly a significant number. All good things are three, why not also bad? No doubt this was a sort of preordained dramatic-musical climax; a sort of "Tristan and Isolde" Vorspiel, in the shape of a crescendo placed against a decrescendo. The old and time worn adage of faint heart and fair lady flashed through my excited brain and gave me the necessary equilibrium for the next wooing of the managerial favor. The gentleman concerned in this episode was apparently a stickler for the proper importance and dignity of his office. I arrived at his castle, which was surrounded by two outer bulwarks in the form of anterooms, through which an applicant was to pass to the higher temple—somewhat as Masons take their degrees—by absolute resignation of his fate to the persons guarding and controlling the portals of the sanctum. I conformed as much as possible to the requirements of the occasion and presented my letter of appointment to the young man on guard.

After some questions concerning my right to the possession of a letter of such value, he disappeared behind a closed door, and returned shortly, but totally ignored my presence. My letter, no doubt, was working its way, like good medicine, and required the necessary time before it could effect an action. During this period of suspense I was enabled to observe and study the various aspects of the persons waiting like myself. There were gathered men and women, young and old; some in elegant and fashionable dress, others in well worn garb. Some with cheerful countenances, others with anxious and weary looks. I asked some questions of the young man, who rather condescendingly told me that some of the women were chorus and ballet girls. "They have been waiting all day," said he, "but he won't see them." I was somewhat more fortunate, for a very important individual appeared, and asking for me informed me that Mr. X. was very busy at present, and would not see me. But he would, on his own responsibility, fix the next day, 10 a. m., for me to call; perhaps I would then have an opportunity of seeing my man. He gave me his card with the appointed time written on it, and I left. I returned the next morning, and had the satisfaction of waiting an hour and a half, when the same gentleman appeared and assured me that Mr. X.

would see me at 2 p. m. I was on hand again at 2 p. m., and waited patiently until 4 o'clock, when I was ushered into the presence of his managerial majesty. He was reclining very comfortably in a Morris chair, leisurely smoking a cigar; a box of these articles was placed on the table before him, and alongside this a bottle of Apollinaris water. I opened the interview by stating that I had come 800 miles to submit to his consideration an opera, &c. "Did you write the libretto and music?" he asked. "Yes," was my somewhat humble answer. "Then sir," said he, "if, as you say, it is a romantic opera, I must tell you that you have squandered your time, talent and money, as far as I'm concerned. No romantic opera goes with me. I want none but the lowest type of burlesque, and the music must be in keeping with this. I have had some experience in operatic affairs, and it has taught me that nothing but the lowest type pays. Why sir, Mr. A., who writes my music, was a man with grand ideas before I got him to write for me, and he was starving. But I told him, 'If you will write as I want you to I'll make you rich.' He tried, and I remember one waltz song which he rewrote five times before he brought it down to the gutter, where I wanted it. And now he is a rich man." Ye shades of Bach, Beethoven and Wagner protect me; am I speaking to an operatic manager? I worked my toes to know whether I was dreaming. But with Descartes I thought: I feel my toe "ergo sum." And as I saw the smoke of his cigar curling upward, I aroused myself and said: "Your experience is confined principally to New York, I believe. But I am sure your standpoint would not be tenable in the States.

"In New York you have 200,000 visitors, travelers and trade people every day who during their stay will attend any performance which produces the greatest opportunity for horse play and elephantics." "That is very true," was his response, "and we cater to that class of people, because we are sure of returns. "But, sir," said I, "you must acknowledge that you cannot take such New York concoctions on the road and expect a financial success; not unless such a one has a record of an extraordinary run in New York. The many failures in the States of such type of entertainments you certainly recognize. Why not then produce an opera which would be satisfactory to both publics?" He conceded my argument to some extent, but replied: "You forget, sir, that everything new must be tested before the footlights; and that costs money. We prefer to do such plays that come up to the popular demand, and the common people make up the great majority. It is therefore necessary that I present that which they can comprehend and enjoy. Your high ideals are all right in theory, but not in practice. If you have plenty of money to spend on them, well and good; you will have no trouble in finding a manager; but no manager will try a thing to gratify his and the author's high ideas without financial assistance." "Then," said I, "there is no possible chance for the American composer, in your opinion, unless he become a millionaire first, or obtains the help of one, before he can hope to see American opera flourish." "That's about right," was his rejoinder. "For no man will risk his money for art unless he has more than he knows what to do with—and I haven't." He puffed forth one elegant and aromatic cloud of smoke from his comfortable position; and I, in my rather forced position on the edge of the chair, felt that the interview

was at an end. I thanked him for his frank opinion and bid him good-day. Upon reviewing my prospects I found that they were not of the brightest hue. And I concluded that I would be extremely fortunate if I found someone who was sufficiently interested to peruse my libretto, not to mention my music. For this seemed to be a secondary affair; yea, even an unimportant matter with these gentlemen. Although I was now convinced of this fact, I was in duty bound to make the most of my visit. I therefore interviewed as many theatrical operatic individuals as my stay would permit. It would be uninteresting reading to recapitulate my conversation with some thirty individuals in the managerial line. Suffice it to say that most of it was in the same strain as that given, with one single and notable exception. This was had with a gentleman who represented the largest theatrical interest in the land, but yet treated me with that courtesy and consideration which leaves no sting in defeat. He was willing to examine my libretto, but not my music. He said: "We do not consider small things, but only grand spectacular plays. If your book gives promise of what we want, we do not care who you are, we will stage your play. We would not consider anything if we were told by the author that it would not cost much. We are willing to risk if we see a prospect of returns. I will examine your book at leisure, and will inform you of my decision."

Here was the first and only demonstration of passing a judgment on a new work without any other consideration than those dictated by theatrical demands. I felt that there still was some hope that my libretto would meet this demand. I left it with him, and after three months of hope and anxiety I received the announcement that the principal feature of my play was too much like that of a spectacular play which at present was having a big run under their management; they could, therefore, not exploit a play on similar lines. I was therefore forestalled. I was more and more convinced, however, that my music would not have been suited to such spectacular show, since it was conceived on operatic lines. Consequently my opera, as opera, did not have a ghost of a show, as I had conceived it in this wide, expansive and progressive country. While these facts are not assuring nor gratifying, I am still convinced that my disappointments are instructive and most valuable. If I did not compel success, I did obtain some very useful and desirable knowledge concerning the actual conditions, as well as an insight into the possibilities for the future. In recording my experience I must not omit some advice given me by a gentleman whose opinions are based on observation. He is a New York music publisher whose emporium is not a mile from Union square, and is the only man who was willing to examine my piano score. His conclusions were valuable, and I give them as delivered. "My dear sir, your music is beautiful, extremely characteristic, interesting and dramatic; but you will never find the comic opera company in this country that will do it or can do it justice. It is above their heads. Besides, your opera requires a big company and good singers, and where do you find them in our comic opera companies? I advise you to send it to Germany. There are plenty of opera houses and plenty of opportunities for such a work as yours. The expense of production is not so great there as here. Each



Victor Harris,

Vocal Training.

The Art of Singing in All Its Branches.

STUDIO: THE ALPINE, 55 West 33d Street, NEW YORK.



Frederic Mariner,

TECHNIC SPECIALIST,

Ten seasons with the Virgil
Piano School, New York

—NOW—

Director of the
Bangor Piano School,
BANGOR, ME.



BAUER



Second American Tour Now in Progress.

American Business Manager,
GEORGE W. STEWART,
120 Tremont Street, BOSTON.



European Business Manager,
ROBERT STRAKOSCH,
56 La Bruyere, PARIS.

The Mason & Hamlin Pianoforte.

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

theatre has its stock of scenery and wardrobe, which permits them to produce a new opera at comparatively little cost; whereas you cannot bring out a new opera here without new scenery and wardrobe and expensive advertisement. You cannot mount an opera under these circumstances for less than \$10,000. This all falls away in Germany or England. You will have no chance here with a grand opera. Even our light opera composers had to bring out their first opera at their expense. No manager will risk a new opera, and grand opera in this country is a chimera." My recent experience was strong evidence that the man's opinions were justified and not exaggerated. And yet, if I followed his advice, was it patriotic? Was I not disowning my own country, my own feelings? And was such action not an insult to my country and my fellow musicians?

Was it not employing the very method which you, Mr. COURIER, have been antagonizing? Must the American composer achieve a European success before he is acceptable to American audiences. Must every young composer expatriate himself, become a foreigner—like many of our students do—to receive a European lacquer, in order to reach the gold weight of appreciation? Dr. Mason believes, as other do, that our motto should be: Americans for Americans. Well and good. But where is the American musician who has not inhaled the European art ether, and who does not extol its exhilarating and beneficial effect? In speaking of the American composer Dr. Mason advises him not to linger too long in the foothills, but to rise to "the heights." All very good advice. But is the doctor aware of the innumerable efforts, noble efforts, that are and have been made by the American composer without the least symptom of an encouraging nod, a helping hand, or a word of sympathy? Has the doctor any knowledge of the noble sacrifices of my predecessors in the operatic field? Sacrifices of time, labor and money. These things have been carefully hidden from the public, since it is a courageous act to confess publicly an error of judgment, or an apparent failure. Yet it is a fact that we will obtain sympathy and a helping hand if we but give evidence of their need. And, therefore, I have been quite frank in recounting my experience. I am confident, if others were like minded, we might be able to redress and improve much of the existing unfavorable condition of things. We must know them, comprehend their causes, and seek to better them. I am fully convinced of the extraordinary opportunities existing for the growth and improvement of opera in America, and am confident of glorious results, if these opportunities were better comprehended and acted upon by those possessing capacities for composition among the better musicians of the country. But I have also found that there exists a strong feeling of antipathy between the musicians of the schools and the concert stage on the one hand, and those upon the operatic stage on the other. There is no sympathy lost between them. Here lies an almost insurmountable obstacle for an improvement of operatic affairs. The musicians associated with the operatic stage—that is, with our comic operas—have, as a class, not the musical training of those in the schools and the concert stage. Hence it is impossible that we could expect an elevation of the stage from them.

The better trained class know nothing of the stage, and have less sympathy for its sphere. And yet whatever attempts in the direction of American opera of the better type have been made emanate from the better trained musicians. Is the case then not clear that as long as this state of things exist it is useless to expect a development in the form of operatic entertainment as we have it now? The comic opera as it exists has a wide field and a large hearing in America. There is consequently but one possibility to achieve a practical solution of the opera question,

and that is: *That upon this popular growth must be grafted the shoots of a better type of opera comique, and finally grand opera.* This must be the practical course of development and progress. And now, Mr. COURIER, if I have been tedious, I hope you will also consider the extraordinary value of my advice, based upon my late observations. Of course this is all gratuitous. My reward will come if some budding genius will, by following it, achieve success. His success will be my fee, and yours, too Mr. COURIER, for publishing this long winded effusion.

JOHN A. BROEKHOVEN.

LOUIS VON GAERTNER'S COMPOSITIONS.

A DISTINGUISHED musicale was given by Mr. and Mrs. Henry W. Poor at their residence in Gramercy Park, Tuesday evening of last week. Compositions of the young composer and violin virtuoso, Louis A. von Gaertner, were heard, this being Mr. Gaertner's introduction to New York musical circles, though he has been long known here and in Berlin, Boston and Philadelphia. When abroad he studied the violin with Joseph Joachim and composition with a half-dozen celebrated composers; so he is well equipped in the techniques of his art. Emil Paur conducted an orchestra of sixty. The new compositions heard were a violin concerto, a piano concerto, a symphonic poem and some songs. Brought up rigorously in the classic school, which rests its foundations on Bach and Beethoven, it may be surmised that the young composer would make no startling formal experiments in the two concertos. A practical violinist, he knows how to write in the idiom of the instrument, and a singularly eloquent speech it discourses in his concerto, the introduction to the slow movement being of compelling beauty. Only two movements were given by Charles Gregorowitsch—the romanza and first allegro—the latter being of simple structure, but well built and containing excellent thematic material. If any composer is suggested it is Beethoven, the best of models. The piano concerto is less satisfactory, for it seems to be a compromise with classic and romantic ideals. The piano passage work is conventional, though the slow movement is very melodious.

The tone poem proved to be a symphonic setting of the dramatic moods in Shakespeare's "Macbeth," the subject of a similar orchestral composition by Richard Strauss. Strauss has adhered to certain poetic and psychologic ideas in the play, while Mr. von Gaertner gives us an objective and also more external picture. It is an ambitious attempt, and with its ten or twelve motives, their musical and poetical development, the canvas is a crowded one. It is absolute music, leaning more to Tchaikowsky than to Strauss, brilliant in hue and harmonically interesting. Mr. von Gaertner handles his orchestra with due feeling for the individual qualities of the various instruments—he has a color sense—and he contrives his climaxes artfully and with an avoidance of the banal in melody and rhythm. There is a good narrative tone sustained throughout and the various episodes are well contrasted; that the themes themselves are not of especial distinction is a matter of course. There are few new melodies made nowadays. Modern is this "Macbeth," and as the trend of this young man's talent is toward the new he is to be congratulated. There is little use, save as mere exercises in formal and contrapuntal dexterity, in writing imitations of Mendelssohn and Beethoven or Brahms. The piano concerto was played by Hamilton J. Orr; the songs—several charming ones—were sung by Miss Kate Huntington. Isadore Luckstone played the piano accompaniments.

Among the invited guests was the father of the composer, Carl von Gaertner, the veteran violinist, quartet player and conductor, of Philadelphia; Richard Townsend,

the well-known amateur, and Mr. and Mrs. Montgomery Sears, of Boston. Others present were Prince and Princess Pierre Troubetzkoy, Mr. and Mrs. W. Pierson Hamilton, Mr. and Mrs. Henry J. Barbey, Miss Barbey, Mr. and Mrs. Alfred Seton, Jr.; Mrs. J. West Roosevelt, Mr. and Mrs. Hamilton Bell, Mrs. and Mrs. Richard Watson Gilder, Miss Tillinghast, Mr. and Mrs. Charles Francis Hoffman, Jr., Mrs. Ferdinand Wilmerding, Mr. and Mrs. George G. DeWitt, Miss Blodgett, the Misses Hewitt, Mr. and Mrs. Henry Clews, Jr., Mr. and Mrs. Herbert Parsons, Mr. and Mrs. L. K. Wilmerding, Mr. and Mrs. Edward Mitchell, Miss Tuckerman, Mr. and Mrs. Weir, Mr. and Mrs. J. W. Alexander, Mrs. Lindley H. Chapin, Mr. and Mrs. I. N. Phelps Stokes, Mrs. Robert B. Minturn, Mr. and Mrs. Valentine Blacque, Mr. and Mrs. Stanford White, Miss Greenough, Mr. and Mrs. E. H. Blashfield, Mr. and Mrs. James W. Pinchot, Dr. and Mrs. Gorham Bacon, Mrs. Dunlap Hopkins, Mr. and Mrs. A. H. Masten, Mr. and Mrs. Jules Montant, Mrs. W. Earl Dodge, Miss Anna Dodge, Mr. and Mrs. Samuel Untermeyer, Mr. and Mrs. Oliver H. P. Belmont, Mr. and Mrs. Robert W. de Forest, Mr. and Mrs. Pierre Mali, Mr. and Mrs. Henry E. Howland, Miss Marion Fish, Miss Delia Gurnee, Mr. and Mrs. John Crosby Brown, Dr. and Mrs. William T. Bull, the Misses Fulsom, Mr. and Mrs. Haggin, General and Mrs. Francis Vinton Greene, Miss Grace Bigelow and John Bigelow.

Jessie Shay.

HERE are additional press notices of Miss Jessie Shay's performances as solo pianist of Kubelik's tour:

Miss Jessie Shay, solo pianist, is another young artist who has come to the front in a brief time. She is of charming personality, possessing a good stage presence, and her mannerisms are pretty and becoming. Miss Shay gave "Rigaudon," Raff; Double Note Etude, Moszkowski, and "Hungarian Rhapsodie," No. 12, Liszt, with good interpretation and excellent technic.—World-Herald, Omaha, Neb., March 9, 1902.

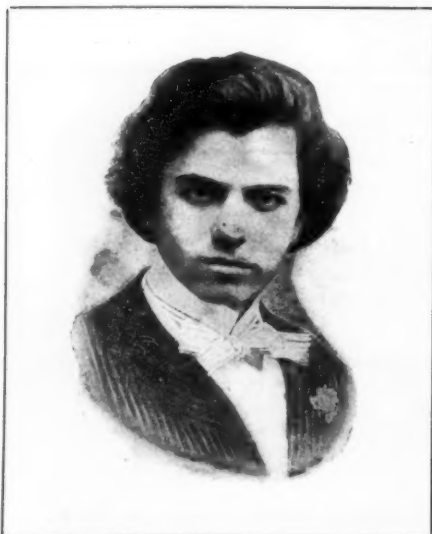
Miss Shay, the pianist, was magnificently applauded for her honest, artistic work.—Omaha Bee, March 11, 1902.

Miss Shay's piano solos were much appreciated, not only by the musicians, but by the general audience. She is a thoroughly competent pianist, with a sure, clean technic and much breadth of style.—The State Journal, Lincoln, Neb., March 8, 1902.

Miss Shay's grace and execution are splendid and her technical skill good.—Lincoln (Neb.) News, March 8, 1902.

He was assisted by Miss Jessie Shay, pianist, who received her full quota of applause. In the "Rigaudon," Raff, her fluent touch, loose wrist and easy octave work were conspicuous. The Double Note Etude, Moszkowski, had some fine staccato work and a constant variety of intonation. She was brilliant and persuasive in her bravura interpretation of the "Rhapsodie Hongroise, No. 12," Liszt. She is always expressive. She has independence of performance and a thoroughly pleasing presence. Her numbers were received with marked favor and she was repeatedly recalled.—Kansas City Journal, March 7, 1902.

Miss Jessie Shay, the pianist, was entirely educated in the New York College of Music, under Alexander Lambert, a significant bit of information to those people who think the American made pianists a rather inferior product to those that are fashioned or polished abroad. Miss Shay made a most successful tour of Europe music centres and received the stamp of their approval in very complimentary notices. She has a flawless technic, a high sense of the perfection of detail and a delicate simplicity of style. After the grotesque Raff "Rigaudon," she played the E major Waltz, by Moszkowski, using the Double Note Etude when she responded to the call for encore. This etude is one of Moszkowski's new works which he has of late contributed to the department of musical pedagogics, the whole entitled "School of Double Notes," and dedicated to Diemer. The Liszt "Rhapsodie" was played with a faithfulness to the letter of the composer's law—a delicate charm and warmth. Miss Shay's work is musical, clean, there is not the untruth of a single note, and who shall say her reading is not as authoritative as anyone else's?—Ohio State Journal, March 2, 1902.



JAN KUBELIK

THE BOHEMIAN VIOLINIST.

Management of DANIEL FROHMAN and HUGO GORLITZ.

(H. G. SNOW, Representative.)

Business Address: Daly's Theatre, New York.

Wissner Piano Used.

Music in Brooklyn.

Nordica Sings With the Boston Symphony Orchestra.

MME. LILLIAN NORDICA'S only appearance in Greater New York this season was made last Friday night at the final concert in Brooklyn by the Boston Symphony Orchestra. This has been a winter of musical "Renaissance" in Brooklyn, recalling the brilliant Brooklyn of the Thomas and Seidl years, local grand opera and numerous concerts by the various German singing societies. If there be any in Brooklyn to-day "puffed up" because Brooklyn is enjoying a good musical year, let them not forget the past, filled with noble achievement. So far this season, Brooklyn has had three visits from Kubelik, one from Nordica, one from Ternina, one from Harold Bauer, one from Josef Hofmann, one from Arthur Hochman and one from Fritz Kreisler. In prospective are the visits of Paderewski, and Calvé in "Carmen," and Josef Hofmann, Jean Géraldy and Fritz Kreisler in joint recital. The announcement that Madame Nordica would be the soloist at the last Boston Symphony concert was sufficient to crowd the Academy. The Brooklyn Institute put in a number of extra chairs, and these and all standing room within the limits of the law were taken. Madame Nordica never sang with greater dramatic authority. The large audience received her with marked enthusiasm. First she was heard in the great aria, "Abscheulicher," from Beethoven's "Fidelio." Madame Nordica sang the number in Italian, and in her portrayal revealed most powerfully the gamut of human emotions, scornful in the recitative and sweetly appealing in the lovely Adagio. To piano accompaniment Madame Nordica was heard in a group of songs, "Im Kahn," by Grieg; the Richard Strauss "Serenade," Oscar Weil's "Spring Song" and Schumann's "Waldeggesprach." She sang the Schumann and Grieg songs in German and the "Serenade" and "Spring Song" in English. Although encores are forbidden at the concerts of the Boston Symphony Orchestra, the rule was broken for Madame Nordica, for the audience kept calling her out again and again and the prima donna finally responded with another song, "Si mes vers Avaient des Ailes," by Hahn. Romayne Simmons played highly musical accompaniments.

As the two concerts by the orchestra at Carnegie Hall are reviewed in this issue of THE MUSICAL COURIER, a simple record of the orchestral numbers at the Brooklyn concert only need be given here: Overture to "The Flying Dutchman," Wagner; three movements from Rubinstein's ballet, "The Vine," newly orchestrated by Mr. Gericke, and Goldmark's "Rustic Wedding" Symphony.

CONCERT AT WISSNER HALL.

Vittorio Carpi, the distinguished baritone singer and teacher, assisted Mrs. Margaret McAlpin at her concert given at Wissner Hall on Thursday evening, March 20.

A large and distinguished audience greeted both artists, and Signor Carpi created considerable enthusiasm by singing the "Toreador" song from "Carmen" and "El Sol de Sevilla" and "Trompez Moi trompez Nous." The program follows:

| | |
|-------------------------------------|------------------------|
| Dich Theure Halle (Tannhäuser)..... | Wagner |
| Tarantella | Mrs. Margaret McAlpin. |
| Toreador Song (Carmen)..... | Miss Marie Schade. |
| Casta Diva (Norma)..... | M. Vittorio Carpi. |
| Variations in F minor..... | Mrs. Margaret McAlpin. |
| El Sol de Sevilla..... | Miss Marie Schade. |
| Trompez moi trompez nous..... | M. Vittorio Carpi. |
| Impatience | Schubert |
| Song of Thanksgiving..... | Allitsen |
| Proposal | Bracket |
| | Mrs. Margaret McAlpin. |

CHORAL ART SOCIETY CONCERT.

The Brooklyn Choral Art Society gave the second concert of the season at Association Hall Thursday evening. James H. Downs, the young conductor, is beginning to find his work appreciated, but he sorely needs more artistic singers for his chorus. The following program shows the high aims of the society:

| | |
|----------------------------------|----------------------------|
| Miserere | Allegri |
| Crucifixus | Lotti |
| Terra Tremuit Alleluia..... | Palestrina |
| O Filii et Filiae..... | Leisinger |
| Recitative and aria, Semele..... | Händel |
| | Miss Emma Buch. |
| Faire Daffodils..... | Warren |
| Great God of Love..... | De Pearsall |
| In Stilly Night..... | Brahms |
| A Lover and His Lass..... | Barnby |
| Songs— | |
| Creep Afore Ye Gang..... | Allen |
| Devotion | Allen |
| Oh, for a Burst of Song..... | Allitsen |
| | Miss Emma Buch, contralto. |
| Gather Ye Rosebuds..... | Blumenthal |
| The Nightingale..... | Rheinberger |
| Wee Annie Aline..... | Von Holstein |
| Summer Is Coming In..... | De Pearsall |
| Madrigal | De Pearsall |

The first number was weak, showing a lack of confidence among the singers. The chorus did better with "O Filii et Filiae," and in the modern songs. Miss Emma Buch, the soloist of the evening, is gifted with a true contralto voice, and she sang the recitative and aria from "Semele" with spirit and with good tonal delivery. The songs, too, she sang excellently, and the society and audience rewarded her with cordial applause.

HANCHETT LECTURE RECITALS.

Dr. Henry G. Hanchett gave the only evening lecture-recital in the third course, on "Musical Contrasts," last Monday evening (March 17) in the Assembly Hall of Adelphi College. The sub-topic of the evening was "Contrast in Form." Dr. Hanchett and the musicians assisting him gave some remarkable illustrations. The lecturer and his pupil, Mrs. Stuart Close, gave the Bach Concerto in C minor, for two pianos and string quartet, and in marked contrast to this Dr. Hanchett and Mrs. Elbert H. Gammons performed Chopin's Rondo in C major, for two pianos. As a closing number Dr. Hanchett and Mrs. Charles L. Dodge played two movements—the Andante and Finale from Mendelssohn's Concerto in G minor. Between the piano numbers Martin W.

Bowman, a tenor with an agreeable voice, sang two groups of songs—"In May Time," Oley Speaks; "Thou Art Like Unto a Flower," by Smith; a French Serenade, by Sawyer; "The Lark Now Leaves His Wat'ry Nest," Parker; "Anchor's Weighed" (Old English), and Schumann's "Two Grenadiers." The Laura Phelps String Quartet, which played in the Bach Concerto, performed two movements from the Haydn Quartet in G major, a Berceuse by Jacoby and a dainty Serenade by Godard. Miss Lena Burky, the cellist of the quartet, played as solos an Elegie by Schrevezande and "The Swan," by Saint-Saëns. This long program rather necessitated a curtailment of Dr. Hanchett's descriptive analysis, a matter much to be regretted, because the majority of the people in the large audience desired above all to be enlightened upon the inner meanings of musical compositions. Dr. Hanchett possesses the happy faculty of explaining the purpose of composers in writing works of great and small importance. The fact that the applause of the audience was greatest after the songs of the tenor than at the conclusion of the beautiful instrumental numbers but too plainly indicates that there is great need of these musical lectures.

MR. HOOPER'S MUSICAL PROPHECY.

At the annual dinner of the advisory board of the Brooklyn Institute department of music, given last Wednesday night at the Germania Club, Franklin W. Hooper, director of the Institute, predicted that \$1,300,000 would be raised some time in the "near future" for the building and endowment of a music hall in Brooklyn. In any other American city with a population of over 1,000,000 inhabitants, there would be nothing remarkable in Mr. Hooper's prophecy and its fulfillment, but in Brooklyn it sounds like an iridescent dream. There must be something in the atmosphere at the east end of the Bridge that makes men and women so reluctant to part with their millions. Within the past three weeks two men have died in Brooklyn whose joint estates equal the sum of \$11,000,000. One man left \$5,000,000, and the other man \$6,000,000, and with the exception of a bare \$100,000, in the will of the former, both estates are to be held in trust, in the former case for a widow and daughter, and in the latter case for a widow and adopted daughter, a girl fourteen years old. The most remarkable thing in these two great fortunes is that no one suspected that the men were as rich as death proved them to be. The name of one of the men does not appear in the list of millionaires published in the World Almanac, and doubtless there are other Brooklyn millionaires whose names are not in that unique record. The World Almanac, in its chapter on millionaires, assigns ninety-one as residents of Brooklyn, but in view of the death of the man owning \$6,000,000 not being included in the list, it would seem reasonable to conclude that the number of Brooklyn millionaires has been underestimated. A community with over 100 millionaires should be able to build a music hall such as Director Hooper described, but will it be done?

The guests of honor at the dinner of the advisory board were Dr. and Mrs. H. H. A. Beach, of Boston. The night before the dinner Mrs. Beach gave a piano recital at Association Hall under Institute auspices. Mrs. Beach the composer is more interesting than Mrs. Beach the pianist, and being a woman she ought to be glad to hear this statement made. Her numbers at the recital were from the works of Bach, Beethoven, Brahms, Mendelssohn, Schubert-Liszt and Chopin, and in addition to these

JOSEF HOFMANN

The Renowned Pianist.

Now Touring in America.

Address HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.

MISS ESTHER FEE, VIOLINISTE.

(PARIS-IN AMERICA NOVEMBER 1st.)

Exclusive Management CHARLES R. BAKER, Fine Arts Building, CHICAGO.

Edmund J. Myer.

VOCAL INSTRUCTION.

32 East 23rd St., New York City.

CIRCULAR FREE.

Summer Term on Lake Chautauqua.

CONCERT DIRECTION

ROBERT STRAKOSCH

56 Rue La Bruyere, PARIS.



ANGELA ANDERSON

PIANIST.

LONDON, 1901-1902.

For terms, etc., address

W. ADLINGTON,
22 OLD BURLINGTON ST.
LONDON.

she played two of her own compositions, a Ballad in D flat and an arrangement of the Richard Strauss Serenade.

Among the members and guests at the dinner were Mr. and Mrs. Franklin W. Hooper, William C. Redfield, Mrs. Camden C. Dike, Mrs. Andrew Jacobs, Otto Wissner, Edward H. Colell, Arthur Claassen, Mr. and Mrs. Frank D. Tuttle, Mr. and Mrs. Henry Allan Price, Miss Agnes E. Bowen, Mrs. George Hunt Prentiss, General and Mrs. George W. Wingate, James H. Downs, Dr. and Mrs. J. Elliott Langstaff, Miss Alice M. Judge, Mrs. Henry A. Powell, and many other well-known people. The most interesting feature of the varied program of the evening was the singing of twenty-four girls from the public schools and the members of the Brooklyn Choral Art Society.

ANNOUNCEMENTS.

The Kubelik recital at the Academy of Music last Monday night will be found reviewed on another page.

To-night, Wednesday, the Associate Alumnae of the Adelphi Academy will give a concert. Bispham and Madame Schumann-Heink are announced, but as both artists have been reported ill it is doubtful if either can appear.

To-morrow evening, Thursday, Plunket Greene will sing at the Institute concert at Association Hall, and Temple Choir concert will be given at the Baptist Temple.

Paderewski will give a special recital at the Academy of Music next Monday evening, March 31.

Josef Hofmann, Fritz Kreisler and Jean G rardy will give a joint recital at the Academy Thursday evening, April 10, and all musical Brooklyn should go to hear these gifted young men in one evening.

PEOPLE'S SYMPHONY CONCERTS.

THE fourth and last but one in the series of concerts was given at Cooper Union last Friday evening, before the usual large and music loving audience. No people seem more eager to hear good music than those who turn out to attend these interesting and instructive concerts. Franz X. Arens, the conductor, has been highly successful, and there is in preparations plans to extend the concerts. Last Friday the orchestra performed the Overture to Weber's "Oberon"; four parts from Tschai-kowsky's "Nutteracker" Suite, and one part, by request, from Grieg's "Peer Gynt." Miss Anna E. Otten played the Mendelssohn Violin Concerto in E minor, accompanied by the orchestra, and Mrs. Judson-Van Wie, contralto, contributed the vocal numbers.

Mr. Arens again prefaced the compositions with explanatory remarks, and both as lecturer and conductor made a profound impression upon his hearers. Miss Otten played the familiar violin concerto with good intonation and warm tone, and the songs by the contralto completed a highly enjoyable evening.

Margulies' Chamber Music Matinee.

MISS ADELE MARGULIES gave the closing concert in her series of chamber music matinees at Mrs. Thurber's residence last Wednesday afternoon. The pianist was again assisted by Leopold Lichtenberg, violinist, and Leo Schulz, cellist. The trios played were the one in C minor by Beethoven, and the Arensky in D minor, the latter by request. Between the trios, Miss Margulies and Mr. Lichtenberg performed the Brahms Sonata for piano and violin in A major. Artistically, socially and financially these chamber music matinees have been most successful. The subscribers especially enjoyed the restful beautiful playing of Miss Margulies. Next season a third series will be given.

BOSTON SYMPHONY CONCERTS.

ON Thursday evening of last week the final one of the Boston Symphony evening concerts was given at Carnegie Hall. This was the program:

Overture, Penthesilea.....Goldmark
Concerto in B minor, for violin, No. 3, op. 61.....Saint-Sa ns
Timoth e Adamowski.
Symphonic Poem, Viviane.....Chausson
Symphony No. 8, in F major, op. 93.....Beethoven

Originally the program had contained, instead of the Chausson number, a set of Symphonic Variations by Koessler, dedicated to the name of Brahms; perhaps during a sleepless night Gericke, surmising what Mr. Finck would write about this composition, was affrighted and replaced it as above.

Goldmark, with his grateful scoring for strings, usually fares very well at the hands of this orchestra. "Penthesilea" was inspired by Heinrich von Kleist's dramatic poem of the same title. In his interesting program notes Philip Hale has thus summed up the poem's action:

"Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses, in their own city, Themiscyra. In the battle Penthesilea meets Achilles, and her heart is turned to water by the splendid beauty of the hero. The traditional and strict law of the Amazons, that only conquered foes should participate with them in the Feast of Roses, compels her to attack him, for she already loves him with consuming love. He overcomes her in the fight, but she is rescued by her Amazons. When Achilles learns that she would be his if she should conquer him in battle, he determines to challenge her to single combat, and then, unarmed, to yield to her. She suspects him of falsehood and treachery, her amorous frenzy turns to raging hate. She kills him with an arrow from her bow, sets her hounds upon him, tears with them his flesh and rejoices in his blood. When her fury is spent, and she knows what she has done, she stabs herself and falls on the mutilated body of Achilles."

Now in his overture Goldmark chooses to illustrate the battle, the Feast of Roses, love and death. And this composer, who seldom rises to the scorching heights of dramatic writing, draws a very intense picture of the episodes. Why the work is heard so seldom is another one of the many concert room mysteries, since it is very effective in its scoring and climaxes, though not exactly music of the highest order.

Ernest Chausson's "Viviane" is almost a novelty here. His name appears repeatedly in the make-up of the Colonne concert programs, but in this country we owe a hearing of this work to Theodore Thomas, who played it in Chicago, October 21, 1898; since then Paur has played it here. The score is inscribed with this "legende": Viviane and Merlin in the forest of Broc liande. Love scene.

Trumpet calls. The messengers of King Arthur traversing the forest in search of the enchanter.

Merlin remembers his errand. He would take flight and escape from the embraces of Viviane.

Scene of bewitchment. To detain him Viviane puts Merlin to sleep, and binds him with blooming whitethorns.

The greater portion of the tale is borne by the scoring; thematically the work is neither original nor compelling. Wagner has been drawn on for themes, and those selected seem to fit neatly in the Chausson mold. Above all the compositions flow easily and suggest dim, mysterious outlines more than a direct picture. But it must not be overlooked that this is only an op. 5, and that the com-

poser's possible full development was cut short by his death.

Saint-Sa ns' glib Concerto is as courteous and as unoriginal as you please. This facile composer has an unlimited stock of polite musical phrases up his sleeve—true, they are not always children of his own midnight oil, but he has adopted them and put them through their French paces, adorned them with accents * g n* and otherwise until, voila, he has quite enough for a symphony or a concerto—again as you please.

The present work is "not so deep as a well nor so wide as a church door," but 'twill serve to show off the skill of many a fiddler to come. It is a pity that one so good as Adamowski should not aim more ambitiously. His work on this occasion showed a deal of improvement over his previous appearances. His tone was healthy, the intonation clean, the phrasing intelligent and his technics unimpeachable. He was applauded appreciatively, for the performance throughout was musical and brilliant.

Beethoven's Eighth Symphony, called "the little one" by its composer, is a strange hindrance to those who would divide his active life into three productive periods; that it follows the giants "Eroica," Fourth, Fifth and Seventh, and was created the one before the climactic Ninth, is difficult to explain away in a scheme of gradual growth. But Beethoven had moods—ranging from royal snubbings to pouring water over his head—and he indulged them. As much so had he musical humors—this Eighth Symphony is one of them.

The opening movement is young and healthy melodically. Then comes the famous Allegretto, the shortest movement of any of Beethoven's symphonic ones, in which he has embodied one of his earlier practical jokes. The even rhythm which persists throughout it all is a musical translation of the metronome tickings; and against it sounds the melody which has for its basis a four voiced canon, "Ta-ta lieber Maelzel," improvised by Beethoven at a supper and addressed to Maelzel, the inventor of the metronome. From Berlioz to Schopenhauer almost every condition of man has found time to praise this tuneful bit, and during the time when Beethoven's music still was in need of champions it opened many unwilling ears.

The minuet and its trio is simplicity itself, and Beethoven grows serious only in the final rondo. Mr. Gericke conducted the work metronomically, without a great show of dynamic relief. The orchestra played with the customary amount of precision and pleased a large audience.

With the Saturday matinee concert the organization closed its present season here, playing this program:

Overture to The Flying Dutchman.....Wagner
Vittellia's aria from Titus.....Mozart
Schumann-Heink.
Symphony in E minor, No. 4, op. 98.....Brahms
Die Allmacht.....Schubert
Schumann-Heink.
Selections from the ballet, The Vine.....Rubinstein
(With new orchestration by Wilhelm Gericke.)

There was an enormous audience present and an enthusiastic one, but this did not quicken the conductor's pulse by the single beat of a metronome. Wagner's "Flying Dutchman" sailed into port in a placid sea; the storm never left the score for a minute, and if Mr. Gericke will take the trouble to look he will find that it is still there.

But one would gladly forgive him this if he had not played such sad havoc with Brahms' Fourth Symphony. Safely can it be said, though he played every blessed little note of the work, not at any time did he succeed in making the work cohere intelligently. The phrases were

LOUDON G. CHARLTON, Carnegie Hall, NEW YORK,

Has the Honor to Announce an Extended Tour of



KATHERINE
RUTH

HEYMAN

Distinguished American Pianist.

Tour—October to April—Now Booking.

Steinway Piano Used.

GEO. W. JENKINS,

TENOR.

Sole Management of

REMINGTON SQUIRE, 125 East 24th Street, New York.

ELEANOR

CLEAVER,

CONTRALTO,

Made her FIRST APPEARANCE IN CONCERT

Wednesday Evening, March 12, at Mendelssohn Hall.



**ERSKINE
PORTER**

EIGHT YEARS OF AGE

BOY SOPRANO

CHURCH AND CONCERT.

For Terms, &c., address

Mrs. DAVID PORTER,

73d St. and 2d Ave., Brooklyn, N. Y.

HOLMES GOWPER

TENOR

Address Kimball Hall or Bureau of Fine Arts, CHICAGO.

neatly trimmed, as though with manicure scissors, and it was polished until it glistened like the sacred codfish. But in this process the spirit of Brahms evaporated. If Gericke has any sympathy with this work he must have forgotten about it on this occasion. It is needless to go into detail at all; those who know and admire the work—which in the case of this symphony is one and the same thing—simply had to put the shreds together as they dropped from the end of the conductor's baton and imagine it as a whole. But rather no Brahms at all than such readings of him.

Schumann-Heink sang the difficult Mozart aria in a way to quiet all fears of a fading voice. And in "Die Allmacht"—most effectively orchestrated by Louis V. Saar—she attained a breadth and dramatic force that were magnificent. Tremendous applause followed the singing of her last solo, and the audience hoped in vain for an encore.

The last orchestral numbers were episodes from Rubinstein's ballet, "The Vine," reorchestrated by Gericke; "The Tasting of the Wines," "Wines of Italy" and "Wines of Hungary." This new scoring is delightful enough and doubtless would have earned the condemnation of the composer, but why should these bits be rescored at all; or, if it was done to fill some inner need of the worker, why should they be played at these concerts? Surely with the repertory of this orchestra to fall back upon they easily might have been missed out of the program. If the drowsing reputation of Rubinstein is to be kept awake let it be done by means of his "Dramatic" or "Ocean" symphonies.

This entire program was far below those that usually come to us from Boston way. The one high point in it was Schumann-Heink's singing, and particularly her interpretation of Schubert's tremendous "Allmacht," which remains among the very great ones of tragically impressive songs.

The playing of the orchestra at this concert was by no means of the usual high order—rather a flat ending to its New York season.

For record's sake we append the following lists of works performed at these concerts during the season of 1901-1902:

EVENINGS.

| | |
|---|-----------------|
| Symphony No. 2..... | Beethoven |
| Symphony No. 8..... | Beethoven |
| Overture, Leonore, No. 3..... | Beethoven |
| Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy March, from Damnation of Faust..... | Berlioz |
| Concert Overture, In the Spring..... | Goldmark |
| Overture, Penthesilea..... | Goldmark |
| Viviane, Symphonic Poem, op. 5..... | Chausson |
| Concerto for Piano, No. 2..... | Saint-Saëns |
| Harold Bauer..... | |
| Concerto for Violin, No. 3..... | Saint-Saëns |
| T. Adamowski..... | |
| Unfinished Symphony..... | Schubert |
| Concerto for Violin, No. 8..... | Spohr |
| Fritz Kreisler..... | |
| Ein Heldenleben, Tone Poem for full orchestra..... | Richard Strauss |
| (First time at these concerts.)..... | |
| Symphony No. 6, Pathetic..... | Tschaikowsky |
| Concerto for Violin, No. 5..... | Vieuxtemps |
| Charles Gregorowitsch..... | |
| Vorspiel to Die Meistersinger..... | Wagner |
| Tannhäuser—Overture, Bacchanale and scene between Tannhäuser and Venus, from the first act (Paris version)..... | Wagner |
| Die Meistersinger—Walther's Prize Song..... | Wagner |
| Die Götterdämmerung—Siegfried's Parting from Brünnhilde, Siegfried's Death, Funeral March, Closing Scene..... | Wagner |
| Miss Milka Ternina and Ellison Van Hoose..... | |
| Overture, Der Freischütz..... | Weber |

MATINEES.

| | |
|---------------------|-----------|
| Symphony No. 7..... | Beethoven |
| Symphony No. 2..... | Brahms |

| | |
|--|------------|
| Symphony No. 4..... | Brahms |
| Concerto for Piano in E minor..... | Chopin |
| Josef Hofmann..... | |
| Overture, Cockaigne (In London Town)..... | Elgar |
| (First time in New York.)..... | |
| Ouverture Solennelle..... | Glazounoff |
| Symphony No. 1, Rustic Wedding..... | Goldmark |
| Concerto for Violin in A minor..... | Goldmark |
| Miss Olive Mead..... | |
| Concerto for 'Cello and Orchestra..... | Lalo |
| Jean Géraudy..... | |
| Symphonic Poem, No. 7, Festklänge..... | Liszt |
| Suite No. 2, Indian..... | MacDowell |
| Vitellia's aria, from Titus..... | Mozart |
| Madame Schumann-Heink..... | |
| Concerto for Piano, in A minor..... | Paderewski |
| Mr. Paderewski..... | |
| Three Movements from the Ballet, The Vine..... | Rubinstein |
| (With new orchestration by W. Gericke.)..... | |
| Die Allmacht..... | Schubert |
| Madame Schumann-Heink..... | |
| Symphony No. 1..... | Schumann |
| Overture, Richard III..... | Volkman |
| Overture to The Flying Dutchman..... | Wagner |

NATIONAL CONSERVATORY OF MUSIC.

Students' Concert and Summer Term.

THE March concert by the students of the National Conservatory of Music was given last Tuesday evening (March 18), at the hall of the conservatory on East Seventeenth street. The program was opened with the Beethoven Sonata for piano and violin in G major, and the performers were Miss Ray Whitlock and Master Julius Casper. Miss Sadie Watts Jernigan played as a piano solo a Fantasia in C minor, by Mozart. Miss Elsa Vogel performed the Raff Cavatina for violin. Miss Catherine Bateman played as piano solo Chant Polonaise, by Chopin, transcribed by Liszt. Master Casper, who played in the opening ensemble number, also played a solo, Beethoven's Romanza for violin in F major. Miss Marie Schwartz played as piano solo the Polonaise from Rubinstein's "Le Bal." The vocal numbers given at the concert were an aria from "The Magic Flute," A. Rosenberg; an aria from Gluck's "Orpheus," Miss Helen Adams, and a duet from "The Marriage of Figaro" (Mozart), by the Misses Wainright and Hancock.

Miss Whitlock, Miss Schwartz and Miss Bateman are pupils of Miss Adele Margulies. Leopold Lichtenberg is the teacher of Master Casper. Miss Jernigan is a pupil of Gustav L. Becker. Miss Vogel is a pupil of Henry Klein. Miss Adams is a pupil of Eugene Dufrique. Mr. Rosenberg is a pupil of Wilford Waters, and the Misses Wainright and Hancock are pupils of Miss Annie Wilson. The playing and singing at the concert showed the results of the excellent training for which the National Conservatory is known. In all of the numbers there was a blending of method with musical feeling and intelligence.

The summer term at the conservatory begins May 1, and extends to August 12. The officers of the conservatory have signed a contract with M. Dufrique to begin September 17. He will direct the entire singing and operatic departments next season.

Sousa's Band.

AFTER a successful tour through the South and West, Sousa's Band will return to New York next Tuesday morning and will give a concert that night in the Academy of Music, Brooklyn. This will be the band's only appearance in Brooklyn this season. The night of Sunday, April 6, Sousa and his men will appear in the Metropolitan Opera House, New York. On this occasion an exceptionally good program will be presented.

SEVENTH RECITAL BY PUPILS OF

MADAME DE WIENZKOWSKA.

MADAME DE WIENZKOWSKA gave her seventh pupils' recital at Carnegie Hall last Monday afternoon, March 17. The finished playing of these girls and young women proved a great credit to their teacher. There was a large and appreciative audience to enjoy the following program:

TECHNICAL ILLUSTRATIONS.

| | |
|------------------------------------|----------------|
| Prelude and Toccata..... | Lachner |
| Ida Mampel, Mrs. J. A. Parker..... | |
| Edna Mampel..... | |
| Prelude..... | Rachmaninoff |
| Mr. Carter..... | |
| Berceuse..... | Chopin |
| Intermezzo..... | Schumann |
| Miss E. Sheldon..... | |
| Humoresque..... | Dvorák |
| Dedication..... | Schumann-Liszt |
| Mrs. Jean D. Lilley..... | |
| Gavotte..... | Silas |
| Notturmo, Liebestraum..... | Liszt |
| Ida Mampel..... | |
| Nocturne..... | Chopin |
| Valse from Le Bal..... | |
| Mrs. J. A. Parker..... | |
| Etude de Concert..... | Liszt |
| Valse Chromatique..... | Godard |
| Mrs. de Saint-Leigne Benjamin..... | |

The fact that Madame de Wienzkowska is equally successful in teaching men, women and children shows better than words what her abilities as instructor are. Her pupils all have a well developed technic, but in their playing they reveal much more than that. Above all the Wienzkowska pupils play musically. In every composition played at these interesting recitals there is plain evidence of sound training.

Ida Mampel, the talented girl pianist and pupil of Madame de Wienzkowska, played two melodies by Paderewski and the Verdi-Liszt "Rigoletto" Fantasia at the concert given in Boston a fortnight ago by the Misses Preston. An error in last week's paper rather conveyed the idea that Miss Mampel had played a concerto by an unknown composer. Under the wise guidance of Madame de Wienzkowska, this young girl has made great advancement and is gradually adding to her repertory some of the greatest compositions, as well as some of the most beautiful.

Hofmann, Gerardy and Kreisler.

JOSEF HOFMANN, Jean Géraudy and Fritz Kreisler will appear in the Metropolitan Opera House on Sunday evening next, March 30. There will be a popular program. The three artists are to be heard in one ensemble number as well as in popular selections.

A PHILADELPHIA RECITAL.—A successful vocal recital was given by Miss Luna Horton Dickson, of Media, Pa., in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, on Wednesday evening, March 12.

Miss Dickson, who has been under the personal instruction of Herbert W. Greene, of New York, head of the vocal department of the conservatory for the past two years, has made phenomenal progress. Her enunciation was unusually good; this, however, a characteristic of all Mr. Greene's pupils. The program, which included selections from the best composers, met the approval of all in attendance.

THE ONLY "LESCHETIZKY"

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.
CARNegie HALL. Address Communications: 147 W. Eighty-second St., NEW YORK CITY.
LESCHETIZKY—"Mme. Wienzkowska's success as a piano virtuosa and teacher is eminent."
PADEREWSKI—"Mme. Wienzkowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."
HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

SCHOOL OF PIANO PLAYING IN AMERICA.

MR. HERMANN KLEIN.

Studio for Instruction in Singing,
120 West 114th Street, New York.

Among those artists who have at various times honored Mr. Klein by studying with him are the following:

| | |
|----------------------------|------------------------|
| Madame Adelina Patti, | Miss Ella Russell, |
| Madame Giesels, | Miss Esther Pellier, |
| Miss Marguerite Macintyre, | Madame Alice Esty, |
| Madame Schumann-Heink, | Miss Olga, |
| Mr. Ben Davies, | Mme. Clara Poole-King, |
| Mr. Joseph O'Mara, | Mr. Eugene Oudin. |



Mme.
Charlotte

MACONDA

Most Versatile and Brilliant
American Soprano.

Engaged for Louisville, Richmond,
Kansas City, and other Spring
Festivals, 1902.

RECENTLY RETURNED FROM AN IMMENSELY SUCCESSFUL
TRANS-CONTINENTAL RECITAL TOUR.

Oratorio, Festival, Concert and Recital Engagements now Booking.

Sole....
Management,

LOUDON G. CHARLTON, Carnegie Hall,
NEW YORK.

THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1148.

MARC A. BLUMENBERG EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, MARCH 26, 1902.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

BERLIN, GERMANY (Branch Office)—

Linkstrasse, 17 W., is in charge of Mr. Otto Floersheim. Single copies for sale at the music store of Ed. Bote & G. Book, Leipzigerstrasse 39, W.

DRESDEN—

Anna Ingman, Franklinstrasse 20.

LEIPZIG—

Gustave Adolphstrasse 19a. Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brenot's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Gallani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées; Boulevard Kiosks.

ITALY—

Florence—5 Via Rondinelli, Joseph Smith.

Milan—J. F. Delma-Heide, Corso Venezia 65.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

SAN FRANCISCO OFFICE—

The Raleigh, 319 Sutter Street. Mrs. A. Wedmore Jones in charge.

LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

ST. LOUIS—

Lillian Apel-Emery, correspondent.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Mrs. Nellie M. Gould, 428 Ashland Avenue.

WASHINGTON OFFICE—

128 Maryland Avenue, S. W., Berenice Thompson in charge.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

| | | | |
|--------------------------|-----------|--------------------|-----------|
| United States, | \$1.00 | Austria, | \$5.00 |
| Great Britain, | £1 5s. | Italy, | 15 fr. |
| France, | 31.25 fr. | Russia, | 32.10 fr. |
| Germany, | 25 m. | | 12 r. |

SPENCER T. DRIGGS BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

| | | | |
|-------------------------|---------|--------------------------|---------|
| Three Months, | \$25.00 | Nine Months, | \$75.00 |
| Six Months, | 50.00 | Twelve Months, | 100.00 |

ON READING PAGES.

| | |
|-------------------------------|---------|
| One inch, 3 months, | \$75.00 |
| One inch, 6 months, | 125.00 |
| One inch, 1 year, | 200.00 |

Special rates for preferred positions.

| | |
|---------------------------------------|----------|
| One page, 1 insertion, | \$300.00 |
| One-half page, 1 insertion, | 175.00 |
| One column, | 100.00 |

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

PADEREWSKI seems determined to get even with that tale of Kubelikian jealousy even if he has his bed turned on a railroad turntable.

M. R. FINCK asserts that Dvorák "is a greater composer from every point of view than Strauss." But how about every point of hearing?

ANDREW CARNEGIE will, it is said, make an address at the last evening concert of the Philharmonic Society Saturday night, next week.

IT is rumored that the Boston Symphony Orchestra may only give five instead of ten concerts in this city next season, abandoning the matinee scheme. We hope not.

RAFAEL JOSEFFY is naturally very indignant that his name should have been advertised in the announcements of a recent charity concert. Mr. Joseffy assures us that he did not consent to play.

IT is now considered *comme il faut* to have string orchestra music at cremations. Baltimore has set the example. Schubert's "Tod und das Mädchen" might be an appropriate selection for young persons of the tender sex, the *coda* of "Der Erlkönig" for children in arms and, if the departed one was of merry inclination, "There'll Be a Hot Time," &c. But, after all, in matters of this sort it is well to be governed by the wishes of the survivors.

WE are surprised to hear that Paderewski has written another opera and is now looking for a libretto to dovetail with his music. This is putting the cart before the horse with a vengeance. Perhaps that is the reason the book of "Manru" is such a misfit! A few composers have written music before a suitable text was found, but in most cases with disastrous results. With Wagner, as he relates himself, the words and music sprang up simultaneously in his consciousness. But Wagner was in this, as in everything else, an abnormal man. However, we place little credit in the published reports about this new operatic work. After his recent experiences we fancy that the choice of a suitable libretto will be Paderewski's chief concern.

THE *San* last Sunday printed the following as an editorial note:

"We find about the truest estimate of the young violinist, Kubelik, out in St. Louis, in the *Republic*; and in view of the extravagance noticed here and there regarding this artist, it is worth promulgating. 'It is not true,' says our contemporary, 'that he is the greatest living violinist. He is not only not first, but he is not second, or fourth, or sixth.' The *Republic* thinks that in the entire list of the world's concert violinists Kubelik might perhaps not rank twentieth. Probably this is an exaggeration. Kubelik, however, although a most delicately accomplished player, should be rated about the least important of all the masters of the fiddle who have come to this country with great pretensions as soloists."

To the above we can take no exceptions.

WE have occasionally deprecated the ultra-severity of some of Mr. Henderson's critical judgments, and much more frequently admired his candor. Last Sunday over his own signature he printed the following paragraph about Calvé:

"But more significant than the faults of her style was the state of her voice. Those who are not

fooled by the glamour of the footlights have seen with sorrow the gradual decadence of this once luscious and flexible organ. On Monday night it was a cold, hard, steely, unyielding voice, without a particle of tenderness or flexibility in it. I should not like to hear Madame Calvé sing Ophelie in 'Hamlet' with her voice in its present condition. Always prone to sing out of tune, she is now seldom on the pitch. Most of the time she is sharp. Occasionally, when she interjects an entirely incongruous high note into the music, she is, for the sake of variety, flat. As for refinement, grace, elegance or repose—not a trace of them is left in her singing. Her voice and style have become as hard as the women she delights in impersonating in opera. It is all very sad, but it is none the less true. Madame Calvé has sung badly for years. She must now pay the penalty of her sins against the vocal law."

This voices precisely what THE MUSICAL COURIER has been writing since 1896.

COMMENTING upon the remark of a writer who says that "Berlin now being the musical centre of the world, it is, of course, natural that the musical student should wish to have his capacities vouched for by the not always impartial Berlin critic. For only with such a trade mark, awarded in Europe, can the American musical student receive recognition at home," Mr. Finck very pointedly remarks: "This is a current notion, but it is utterly absurd. The American critics do not care a straw for the opinion of their German confrères, who are constantly (for one reason or another) lauding singers and players who would not be tolerated in New York. We have our own standards here, and we know that Germany is a country of great composers and small critics."

The proof of this is the way foreign judgments are reversed here. Young singers and players, confident of success because possessing London press notices, have their ardor considerably dampened after an appearance here. The fact is that New York is a law unto itself in the matter of musical criticism. The last city whose judgments affect its decision is London. And it is in New York, in America, that money is made by singers, not abroad!

WE confess that we side with Mr. Krehbiel's treatment of "Paradise and Peri" in the *Tribune* of last week. It was sympathetic, dignified and honored the memory of Robert Schumann, a great composer despite his limitations. It is the

fashion of the day to slaughter Schumann and his symphonic music on every occasion. This is said to be the result of the New Criticism, a phrase invented by Mr. Runciman, we believe. Now Schumann himself was a New Critic at one time of his career, and ever on the watch for new music. How surprised he would have been to have read the notices of his oratorio last week. Several papers were positively irreverent, not only hitting out at the music but also demolishing poor "Tom Moore" and his milk and water verse. Mr. Henderson, in the *Times*, was more conservative, for being also a historian of music he was able to employ historical perspective in his estimate.

It was Mr. Krehbiel, however, who gave to Schumann his dues—a lovable, shy, modest man, a poet as well as a musician, and always a spiritualist. "Paradise and Peri" is not his happiest effort, and doubtless Frank Damrosch was aware of the fact when he revived the work. So detailed criticism of the singers' work would be obviously unfair, for the vocal parts are excessively trying.

We rather deprecate the somewhat cynical and pessimistic attitude of some contemporary criticism—that way lies critical nihilism. Mr. Krehbiel's method is saner, Mr. Henderson's healthier,

Mr. Martinez' more cosmopolitan, and sunnier and more amiable the work of Mr. Swift and Mr. Walter. Mr. Finck is in a class by himself. The wind bloweth as he listeth; while Mr. Kobbé is very fair, though sometimes not severe enough. But this we suppose is the *Herald* policy. The *Sun* alone seems to be an idol smasher.

THE centenary of the birth of Victor Hugo has just given rise to many discussions on his public and private life, on his literary work, and his influence on the century just ended. He dominated the century, he embodied the idea of literary re-

VICTOR HUGO AND MUSIC.

form, and thus effected a radical transformation in all domains of thought. "In France," writes Jules Tiersot, "the nineteenth century ought to be called the Victor Hugo century," and then proceeds to inquire what influence did Hugo exert on the art of music, and what were his ideas of music and musicians.

Poets are frequently regarded as natural enemies of musicians. The poet is his own musician, his verse is a music which satisfies him, and thus the musician in verses has some ill feeling toward the musician in notes; especially when the poor poet is stretched on the Procrustean bed of the composer. But did this feeling in Hugo go as far as hatred of music? M. Tiersot states that Saint-Saëns, a familiar friend of Hugo in his later years, protested against the legend, and on the death of the poet wrote an article declaring that if Victor Hugo was considered not to love music it was because he detested the music in vogue during his youth, but that he both felt and understood the masterpieces of the art. M. Emile Blémont, who published "The Golden Book of Victor Hugo" in 1883, and wrote for the performances at the Odeon, on the occasion of the inauguration of the statue of Hugo, "The Litanies of Victor Hugo," gives in the former work some striking remarks of the poet. "Music," he said, "is the art of the Vague, and therefore responds to certain demands of our nature. It satisfies the feeling of the infinite, the ineffable. It excels in expressing what escapes thought and speech. It begins where reason ends. It needs the far off, the penumbra, the moonlight, something floating and veiled. It creates obscure emotions. It might be called a blind goddess. Are there not people who blind singing birds to make them sing better? Yet this Queen of Faëry, this sister of Titania, is a daughter of love, the most lightsome and the most natural. The bird sings to charm her mate. Song is more spontaneous than instructive, more subtle than speech. Alone one does not speak, one sings." Lorenzo Parodi asks: "Who dares ask whether the harmony of sounds affected that soul vast as the ocean? Who dares say so after the verses the poet of humanity has dedicated to the great religious singer? 'Mighty Palestrina, like a great river, father of harmony, music springs forth from your hands.'" Tiersot quotes from "Les Rayons et les Ombres": "Who of us has not sought calm in song? Who has not let melody enter his thoughts as a sister whose every touch is healing? Who has not thrilled with the emotion of the crowd, flung his soul to those souls in the orchestra where winged music shudders?" Hugo, after this very Hugoesque flight, mentions Palestrina, Gluck, Mozart, Beethoven. Beethoven in Hugo's mind was the incarnation of musical genius. He cites as national types Homer for Greece, Dante for Italy, Shakespeare for England, Beethoven for Germany. To him the composer was more German than Goethe. There is another curious proof of his admiration for Beethoven. During his exile in Guernsey he composed some verses on his native land, expressing the idea that France ought to be the fatherland of all peoples, and at the end of the volume of the "Chatiments" there is this note: "Patria, Musique de Beethoven.

This song has two authors, one French for the words, the other German for the music, symbol of that holy fraternity of France and Germany which kings will not succeed in destroying. Here is the admirable music of Beethoven." The music is not by Beethoven, it is not to be found in any edition of the master, and M. Saint-Saëns, who, like everyone else, has failed to find it, says: "It is a popular melody which Victor Hugo attributed to Beethoven." Then comes the further question, "Whence comes this popular melody?" M. Tiersot declares it is unlike any popular melody of any country known to him. Its style is grave and dignified, but it has some defects in form, and he asks, "Is it not by Victor Hugo himself?" This conjecture may be dismissed without more ado. Hugo did strange things when he left his native land (did he not translate the Frith of Forth as *La Première de la Quatrième*?), but he would hardly try to pass off a bit of his composition as a lied by Beethoven. It was an air he had heard somewhere, but recalled so imperfectly that the original cannot be discovered.

There is, however, one air of which Hugo may be considered the author. In "Lucrèce Borgia" there is a well-known drinking song, and Meyerbeer and Berlioz offered to write music for it. Harel, the director of the theatre, objected. "What! music by great musicians, that people will listen to and neglect the play! I want music that grovels beneath the words. Let Puccini write it." This Puccini was a grandson of Nicolas Puccini and conductor of several boulevard orchestras; he made a pretty air for the couplets, but could not find a satisfactory refrain. He spoke of his trouble to Hugo. "Nothing is more simple," he replied; "just follow the words." Then he began to recite the verses, accentuating them in a kind of informal chant. As he never in his life could sing a true note, he drummed with his fingers on the table. "I have it," exclaimed Puccini, who disentangled an air from the author's taps and noted it down. This music of drumming fingers contained the rhythm and the accent, so we may say that the drinking song in "Lucrèce Borgia" is really the composition of Victor Hugo.

Victor Hugo deserves the credit of restoring music to its proper place on the stage. In those days it was customary to confine music to melodrama or vaudeville and exclude it from serious pieces, but Hugo attained a striking effect in the play just mentioned by introducing the funereal chant of the monks interrupting the laughter and joyous refrain. He went even so far on the road to realism that he employed church choristers in place of the ordinary chorus.

When he was busy with the organization of the Renaissance Theatre for the production of "Ruy Blas," he again urged the claims of music as an important part of dramatic performances. The first definite application of his idea was thirty years later in "L'Arlesienne." It was at the same theatre, the Renaissance (Ventador), that Richard Wagner on his arrival in Paris hoped to bring out his first work. Strange if the first music drama should have been produced under the auspices of Victor Hugo.

Hugo did, however, once collaborate in a musical work, and with a lady, Mlle. Bertin. Meyerbeer and others had asked permission to turn "Notre Dame de Paris" into an opera, but the author refused. He finally capitulated to Louise Bertin and her family. She was an amateur of talent, distinguished talent, in various directions. She first resolved to be a painter, and began by painting a picture without any preliminary studies. Then she resolved to write an opera without having any knowledge of harmony or counterpoint; it was necessary to teach her how to write airs, ensemble pieces, overtures, and she still had the courage to attack "Notre Dame de Paris" and call the work "Esmeralda." Berlioz, another friend of the Bertins, superintended the rehearsals and wrote: "Mlle. Bertin is one of the strongest minded women of the day. But her mu-

sical talent, according to me, is rather a talent of reason than a talent of feeling." What music written by reason or intellect rather than by sentiment or feeling becomes is recorded in the composition of the eminent mathematician, Euler. He knew everything about the "Analysis of Infinities," and all kinds of calculus, as well as the theory of music. He wrote a fugue, in which no musician could find a fault; it was impeccable. But when it was performed the audience became, in mathematical parlance, nearer to zero than any assignable quantity. Hugo was a most patient collaborator with the strong minded Louise; he placed himself at her orders, especially as to the demands for "vers plats." "You see, mademoiselle," he wrote in 1834, "you have the choice of some very bad verses, but you would have them. It is your fault." In the same year he wrote: "Poor poetry, rich music; they always go together, from Quinault and Gluck to you and me." In Victor Hugo's letters to Bertin there are many notes of the days he spent with that family and how Louise played and sang airs from Gluck and her own "Esmeralda." Next year Hugo reveals a new feature. Writing May 22, 1835, he says: "Apropos of music, Didine (his daughter) and Liszt gave me lessons on the piano. I begin to play with one finger in a satisfactory manner 'Jamais dans ces beaux lieux' (an air from 'Armide')." What a picture—the poet of "La Légende des Siècles" between his little daughter and the long-haired virtuoso!

Of course, all composers tried their hands on Victor Hugo's verse, except one—Rossini. The two men did not like each other. Theodore Baille describing an evening at Hugo's house says: "They do not play the piano, they talk," and then, enumerating what was not heard, writes: "Nor you, Lady of the Lake." With Berlioz, Hugo's relations were long and intimate. He and Balzac were members of the Young Guard who fought around "Hernani," and in 1848 Hugo, then in the House of Representatives, prevented the removal of Berlioz from the office of librarian of the Conservatory.

AS has heretofore been stated, the policy of this paper is to have no policy, for music is motion, music is movement, is progress, is evolution, is future, and policy is a contemporaneous utilitarian project prompted by present interests, selfish and expedient; hence not in sympathy with music which is subject to constant variations, shades, nuances and changes. Having no policy the paper can at all times adjust itself to all that is best, that is oldest, newest, latest or earliest in music, as it has done in the case of Richard Wagner when prejudice was deep seated and unapproachable here, and as it is doing now with Richard Strauss, whose bold and original leap is considered hazardous by the legions of conservatism.

If we had a policy we could not have heard Wagner, because we could not have listened to him properly; if we had a policy we could not hear Richard Strauss properly, for the policy would make us partially, if not wholly, deaf, as policy in music usually does.

The same principle (for it is a principle to have no policy) enables us to give due heed to a player or singer when the opportunity arises to do so, for having no policy it is only a question with the reproductive artist to play well or sing well, and THE MUSICAL COURIER will say so. If we were governed by a policy certain piano, violin or vocal methods or styles or schools would come within the radius of our policy, and consequently certain singers and players could never be favorably considered by us, as a matter of policy. But players and singers progress, advance, grow and expand, others change and others again have moments when they rise to the proper artistic altitude, and as the paper has no policy all these artists come under the

broad panoply of our principle, and when they do their duty to music their recognition in these columns is swift. This is also a reply to those who are somewhat surprised at the very favorable criticism which appeared on Lilli Lehmann's singing when she last appeared here—surprise having been occasioned because, in previous criticisms of her concert work, her singing was not approved of. On that night she sang with noble sentiment and with remarkable artistic fervor, every note true to its pitch, and THE MUSICAL COURIER, having no anti-Lehmann policy, could without hesitation give to her what she deserved in the columns of such a paper as this.

Policy may be an excellent attribute of political papers or of trade papers or of publications devoted to static conditions, but a paper that is published in the interests of the moving and progressive and dynamic art of music must move with it and cannot fit itself within the confined and definite limits of a policy, with all its self-assumed rules, ideas and interested motives and plans. Music is motion, and not only motion but an onward, upward motion that is taking us into the realms of the future every second we indulge in it properly, and for this one reason alone there can be no policy associated with it or its culture. It is present impulse that must be left to control us in viewing it, and impulse is the greatest impediment to any policy. Policy and music! Go to.

THERE seems to be a tribe of melomaniacs whose mania is to acquire possession of the skulls of great composers. The last story about these lunatics involves the skull of Haydn. Once on a time, the story goes, at a dinner given by Prince Esterhazy in London, one of the guests expressed his surprise that the composer who had so long been in the employ of the Esterhazy family as capellmeister was not buried in the tomb of the family. The Prince, on his return to Vienna, obtained permission to open Haydn's grave and remove the remains to Eisenstadt. Great was the surprise to find that, when the coffin was opened, the skull was missing and could not be discovered. Haydn had possessed three devoted friends in Vienna, who resolved at any cost to gain possession of the skull of the great musician. The theft must have been done while the tomb in the cemetery was building. One of the three friends was a physician, and he prepared the skull and kept it in a glass case on a black satin cushion. The agreement among the three maniacs was that the skull should pass on the death of the eldest to the next younger, and in the year 1822 it was in the possession of an official personage in Vienna, who may be denoted as P. He was suspected of having it and his house was searched, but Frau Q. hid it in the straw mattress of her bed. Finally P. made up his mind to bequeath it by his last will and testament to the "Society of Music Friends" in Vienna. His lawyer, however, pointed out to him that as he was not in lawful possession of the skull, it would certainly be sent to the Esterhazy home. The clause in the will, therefore, was struck out. Where is it now? One report is that it is in the Museum of the Vienna Music Society, and this is believed to be true.

Poor Mozart fared worse. No one can tell whether the skull exhibited as his is genuine or false. It will be remembered that a similar doubt arose about the skull of J. S. Bach. A skull was found in the old St. John's churchyard which people believed was that of the great St. Thomas cantor. The question was solved by a physician and artist combining their talents to model upon the poor old cranium a plaster cast, and it was said to correspond to the portraits of Bach. Why not try the experiment with the skull supposed to be Mozart's?



SINGING WOOD.

UPON HEARING A GIRL PLAY THE VIOLIN.

If with a kinsman's fingers you could fret
The vital cord in any clod or stone,
Would there be not bubble to the air a tone
Of that one central music hidden yet?
Would there not sound, in ears that still forget,
Notes of the dumb, pre-natal antiphone
Strains to unlock the sense from that long swoon
Which holds us till we pay the bounden debt?

So with this wood to-day you touched to song:
In it there slumbered all a season's sweet,
The moonlight and the morning and the wheat
And crocuses and catbirds—one low, long
Sweep of the bow, and there a year you drew
As lies a landscape in a drop of dew.

—Harrison S. Morris in the Atlantic Monthly.

THE revival of "Paradise and Peri" last week was a loyal though thankless undertaking on the part of the Oratorio Society. Schumann's music was last heard here in 1876, when the late Dr. Leopold Damrosch conducted it. Frank Damrosch, the present conductor of the society, thus honored the memories of both the composer and his father.

That Schumann had little sympathy with the larger dramatic forms we all know. He wrote marvelous little tragedies in his songs, crystallized a soul history in a page; but his intensity diffused itself and evaporated in the oratorio. We note the same failure to work largely and effectively when Rudyard Kipling attempts a novel. Like Guy de Maupassant, though vastly inferior as an artist, Kipling is really a short story teller. So is Schumann. He soon goes breathless in his symphonies, which are nothing but a series of episodes very loosely strung together. In his greater piano pieces, such as the C major Fantasia, the Symphonic Variations, the F sharp minor Sonata, it is always the short, choppy, emotional phrase, never the long curving line of the master. Compare the theme of Chopin's F sharp minor Polonaise with the opening bars of the F sharp minor Sonata of Schumann, and you will see what I mean.

At times there is lovely coloring in "Paradise and Peri," though it is melodic and harmonic, never in the orchestra. Those critics of the Brahms instrumentation should study the Schumann scores and then endeavor to realize the greater mastery of Brahms in orchestration. He did not score in the brilliant rhetorical manner of Liszt, Berlioz, Wagner, Tchaikowsky and Richard Strauss, because his musical ideas, like Beethoven's, did not demand, did not need, such garbing. They stand naked and unashamed. Put many well-known modern composers to this test—and you will be shocked at the lean, shivering bodies without their gorgeous orchestral habiliments. You recall Carlyle's example in "Sartor Resartus"!

And the vocal writing in "Paradise and Peri" is so ungrateful! Tenor and soprano sing all over the treble clef, below and above it as well. There is, however, pretty music scattered throughout, and one chorus, "The Genii of the Nile," is charming.

But I hope never to hear again this very decadent production of the most decadent composer of all.

Calvé, with jolly Gilibert and savage Salignac—Tommy is so fierce when he acts his songs!—gave a recital devoted to popular French chansons at the Waldorf-Astoria last week. It was a tragic affair. Calvé is not at ease on the concert stage, for her singing is too cruelly exposed when she leaves the footlights. Nor does she succeed as an imitator of Yvette Guilbert. But Gilibert, the unassuming Gilibert, proved that he could sing songs with that small, well trained, mellow baritone of his. He looks like a Christian Brother out on a furlough. Salignac is the Louis Lombard of opera.

Jan Kubelik had nothing new to say last Friday afternoon at Carnegie Hall, though he played with his accustomed beauty of tone, technical finesse and delicate delivery. He gave the E minor Concerto of Mendelssohn, the Adagio from Bruch's G minor Concerto, Vieuxtemps' Polonaise and Wieniawski Variations. There was no passion, but there was peace, sweetness and the calm of ripe old age. A Slav, yet Kubelik plays as we think the Germans play—reposefully. Dear German race, so-called (I resisted the temptation to write "yclept") reposeful; when you are, with the single exception of the Russian, the most vital peoples in Europe. The Poles, Hungarians, Czechs (though not the Turanians, the Mongols, Tartars) are decadent. Their emotional brilliancy is the phosphorescence of the decadent. That is why they are so fascinating—and need I add—so musical. Kubelik seems more like the product of the German schools. He has the restful nerves; he looks before he takes those wonderful technical leaps. Will he ever play with the marvelous virility, the intellectual passion of Ysaye? Consider his slender hips, his narrow chest, his neat girlish walk, the feminine shape of his forehead, his small chin—it is a woman's nature that peeps out of his shy eyes! To talk of this fragile, poetic youth going forth into the byways and highways of life and soiling his heart would be ridiculous if it were not inutile. What shall it avail a fiddler if he gains a great temperament and loses his own soul!

According to the *World*, Emile Zola's début as a lecturer is the sensation of the hour in Paris.

He was invited to deliver a series of three lectures before an exceedingly aristocratic women's literary and political club. At the very beginning he told his "smart," rustling hearers that they knew nothing about literature or politics, but were simply possessed of that surface knowledge which society women find useful in daily chit-chat to create an impression of intellectual culture. Then he proceeded to demonstrate that a real understanding of literature or politics required hard work, of which such an audience as he saw before him manifestly was incapable.

"You pretend to be interested in these questions," M. Zola said, "but really you are not."

"Your days are solely devoted to foolish amusement and useless actions, interminable toilet making, séances with dressmakers, luncheons, dinners, pink teas, so-called literary lectures, receptions, balls and theatres. You spend your time in gossip which is stupid when it is not wicked."

"You shirk motherhood, and when you have children they are mostly entrusted to mercenary hands."

"You grovel with astonishing alacrity to gain admittance into social circles above your own, and cannot conceal your asinine contempt for people supposedly below your set."

"You reduce your reluctant duty of charity to paltry offerings for a few famous institutions."

"This is the sort of life a society woman leads."

What right have you to meddle in philosophy, literature and politics?

"It is a mere accident of birth that you are not factory girls or dry goods saleswomen. And were you such, can you feel certain that you would have the courage to prefer honest, laborious misery to blameworthy ease?"

The audience was stupefied. Several of the members moved to-day that the invitation be withdrawn for the two remaining lectures, but the majority refused to do so, arguing that such a sincere man as M. Zola should be allowed freedom of speech, however startling and severe his words might be.

Now, why doesn't Zola give both sides of the slate and lecture before "an exceedingly aristocratic" club of Parisian gentlemen—and tell the truth. A nice truth it would be, of vulgar dissipations, idiotic gambling, boozing, yellow gossip and shattered commandments. Schopenhauer—who was hardly a friend of the female sex—was in the habit, so his biographer, Frauenstadt, tells us, of placing a gold piece on the table of the hotel where he dined daily in Frankfurt. He did this for years. The money was for the first officer at the table who would converse on any topic except wine, women, horses! And the gold always went back into the philosopher's pocket! Let Zola try the same experiment in the cafés and clubs of Paris—or New York! Justice to "frivolous women," after all!

Musical wars are verbose affairs. We all know what a boon Richard Wagner was to the printing and bookbinding trades, and I have frequently wondered why these guilds have not commemorated Wagner in tablets of Rhine gold. He deserved it.

And now the name of Strauss is keeping the presses of Germany hot: A brochure comes from Dresden, and in it the author Gustav Brecher, gives us a very thoughtful summing up of the music of Strauss.

At the outset we are all a bit apologetic about Strauss. He is not the sort of musical personality one can dump into the reader's lap to make the best or the worst of, but he needs to be explained—not his work so much as his position in music. So far Strauss is not a creator of a musical art form, but a completer of one, and the written word about him sends us back to program music for a starting point.

Brecher very sensibly dismisses the early bits of program writing of Kuhnau, Vogler, Haydn, Bach, Händel and even Beethoven, and he begins with Berlioz as the first one who cultivated seriously the musical means as the expression of a program. But form, that result after which so many of the great ones had striven and had attained, was not to be demolished over night, and so Berlioz frequently forsakes the purely logical trend of his narrative and makes formal concessions.

Liszt advanced a step and gave his material freer field by replacing the symphony with the symphonic poem with correspondingly elastic outlines. But when Liszt was freest he was unfortunately rhapsodic, and finally he succumbed to form as the only means of bringing about cohesion.

Now the successor of the giant Liszt realized the faulty logic of his predecessor. When Liszt had wandered from the symphonic form he had also forsaken the symphonic construction of his themes—hence the choppy incoherency of much of his music. Strauss overcomes this by using long, sweeping, symphonic themes to establish—or at least to aid in it—the cohesion of his several musical mood pictures, and then lets the idea dictate its own form.

Brecher is imbued with typical German conscientiousness, and traces Strauss' development in no less than six periods. I need not tell you that when the final judgment is passed on the compositions from his pen Strauss' musical career will be divided into fewer and simpler parts.

From op. 1 to 11 Brecher finds the advance from the formalist to the absolute musician. This period includes among others his Serenade for wind instruments, the Violin Concerto and the one for horn, in which thematic invention is so healthy and the flow of composition so spontaneous.

In the next division, which extends to op. 19, and includes his F minor Symphony and the six Schack songs, the lion is beginning already to show his claws but timidly. Over him hangs the influence of other masters—particularly Brahms. Brecher reasons that so far Strauss, the musician, and he the tone-poet, have not yet merged their personality into a musical "troisième sexe"; and that here Strauss does not even follow program music in the Liszt sense, but "Aus Italien" presents simply four mood pictures in tone—which is distinctly a harking back to the older ideas of program music.

Yet the "Symphonic Phantasie"—"Aus Italien"—cannot be dismissed with such miserly praise. The rhythmic originality of Strauss is here already prominent, and the orchestration is remarkable.

A hasty glance is thrown over the development of the orchestral character: Haydn put an end to the purely vocal use of this body; Mozart gave it greater freedom and beauty; while Beethoven endowed it with individuality. But all these and their followers had their eyes fixed on form more than on orchestral color. So Berlioz—the inventor of instrumental hues—was driven to new orchestral devices to express his ideas; this clearly was the result of a need.

But Berlioz fell a victim to his own schemes. His orchestra became all color, and the thematic contents dwindled in importance. Liszt realized this, and availing himself of Berlioz's wonderful color combinations used them to express an underlying thematic idea, and did not count on them as did Berlioz, so frequently—to fill the place, both of theme and expression.

Wagner, ever wide awake to what had been done before him, made liberal use of the Berlioz devices and Liszt's thematic application. He also furthered his father-in-law's psychologic use of the mass of instruments: a bulk of tone and a highly colored one did not answer Richard's wants, for his subjects were abstruse, and stripped of psychology his works became mere hulk.

On this again Strauss has built, and it is more than likely that the orchestration of the latter-day Richard will last beyond the near future. The musical plane of his logic is very definite. He believes in the individuality of his instruments, and is not chary of sounding many themes at the same time, interweaving them with motives which exist not only on paper but are alive to the ear, because of the skillful manner of preserving prominence by means of instrumental individuality.

"Macbeth" and "Don Juan" are reckoned by Brecher as forming Strauss' third period—"die erste Glanzperiode." Here is the first unbarred glance given us of Strauss' individuality. The author judges "Don Juan" to be not only among his greatest works, but also one of the most complete contributions to the entire literature of program music. In it Strauss has got at the kernel of his subject so absolutely, and has then worked outwardly, expressing his thoughts in tone so consistently as never had been achieved before by anyone. And, adds Brecher, the viewpoint is sympathetically of our time.

The next period is reckoned a reactionary one. "Tod und Verklärung" and "Guntram" are but lipings of Liszt and Wagner, thinks Brecher. He does not find the architecture so crafty, nor the invention so subtle, and the overmuch of chromatics pleases him not.

And "Guntram" is of the same musical ilk, but places Strauss before us as a poet. We do not care for the trend of the "Guntram" plot; it savors far too much of the later Wagner and his Montsalvatic Brotherhood of kissing elders.

From op. 27 to 34 is bracketed as the fifth period. This includes some of the greater Strauss songs, in which he succeeds so admirably in absorbing the mood of the poem and then retailing it in musical form.

From the same time dates his orchestral rondo "Till Eulenspiegel," which is simply electrical in its vagaries. This period closes with "Also Sprach Zarathustra." Here Strauss' musical conception and fancy rise to such heights that Brecher believes only the perspective of time can reveal their altitude. Better would it have been had the work simply been called "Zarathustra," thinks the author. But why? Does not the trailing name of Nietzsche give it liberties of comprehension?

The sixth period begins with "Don Quixote" and is called one of reckless development. This work and "Heldenleben" are simply reflections of the hideous present. In them truth conquers beauty in the honesty of expression.

"Don Quixote" has been attacked on all sides, but is it not, after all, a picture of a deranged intellect which Strauss has chosen for his subject, and is there any legitimate ground for quarreling with an author or composer over the choice of his subject? So much should be taken for granted and the treatment alone criticised.

The songs of ops. 37, 41 and 43 fall in this period. They also tend to sheer naked realism of expression.

"Heldenleben" is the musical viewpoint of one who has arrived at the summit of his striving and looks behind him in survey of the conquered field. A further advance in the line of the symphonic poem beyond this work seems scarcely possible.

Brecher devotes the concluding chapter to the life of Strauss. The usual facts are rehearsed here. The author sensibly points out that Strauss, with Bach, Beethoven and Schubert, is a blow to the vulgar argument that an artist must have lived outwardly his experiences in order to relate them in his work. With Strauss the creative incentive is a fully developed imagination, coupled with an earnest striving to get at the seed of logic rather than at the result itself.

In all this is reflected his schooling in philosophy. Strauss to-day is as universal a genius as ever was Wagner.

Our friends, the folks-lorists, who are always going, in Russian fashion, "to the people" for the beginnings of every art, music and poetry in particular will not care for W. B. Yeats' assertion that "what we call popular poetry never came from the people at all." As a matter of logic all art comes from the artist; your racial theories can go hang. It is always the individual; never the nation. Genius has no race.

Mr. Yeats asks in *Cornhill*, "What is popular poetry?" He says:

"Longfellow has his popularity, in the main, because he tells his story or his idea so that one needs nothing but his verses to understand it. No words of his borrow their beauty from them that used them before, and one can get all that there is in story and idea without seeing them, as if moving before a half faded curtain embroidered with kings and queens, their loves and battles and their days out hunting, or else with holy letters and images of so great antiquity that nobody can tell the god or goddess they would commend to an unfading mem-

ory. Poetry that is not popular poetry presupposes, indeed, more than it says, though we, who cannot know what it is to be disinherited, only understand how much more when we read it in its most typical expressions, in the 'Epipsychidion' of Shelley, or in Spenser's description of the gardens of Adonis, or when we meet the misunderstandings of others. Go down into the street and read to your baker or your candlestick maker any poem which is not popular poetry. I have heard a baker, who was clever enough with his oven, deny that Tennyson could have known what he was writing when he wrote 'Warming his five wits, the white owl in the belfry sits,' and once, when I read out Omar Khayyam to one of the best of candlestick makers, he said: 'What is the meaning of "we come like water and like wind we go"?' Or go down into the street with some thought whose bare meaning must be plain to everybody; take with you Ben Jonson's 'Beauty like sorrow dwelleth everywhere,' and find out how utterly its enchantment depends on an association of beauty with sorrow, which written tradition has from the unwritten, which had it in its turn from ancient religion; or take with you these lines, in whose bare meaning also there is nothing to stumble over, and find out what men lose who are not in love with Helen:

Brightness falls from the air,
Queens have died young and fair,
Dust hath closed Helen's eye.

"I pick my examples at random, for I am writing where I have no books to turn the pages of, but one need not go east of the sun or west of the moon in so simple a matter."

His many friends and the admirers of his ripe scholarship and gentle humor were shocked to hear of William Henry Frost's sudden death last Friday afternoon in this city. For nearly fifteen years Mr. Frost had been a valued member of the *Tribune* staff, and his position a unique one. While he was its chief dramatic news reporter, writing criticism and comment on the artistic and other happenings of the theatrical world, his work was of a distinguished literary value. He wrote English pure and undefiled, and his delicate irony was not the least of his charm. A modest gentleman and a kindly William Henry Frost will be missed by his fellows, especially by the music critics who were accustomed to his presence in the pressroom of the Metropolitan Opera House.

In 1894 he published "The Wagner Story Book," dedicating it to Miss Helen Krehbiel. Mr. Frost was a member of the Lotos Club. Funeral services were held last Monday morning at All Souls' Church. The newspaper and theatrical professions were well represented.

Helena Augustin.

MISS HELENA AUGUSTIN, who gave a recital at Mendelssohn Hall earlier in the season, will go to her former home, New Orleans, and fill an important concert engagement. Miss Augustin's appearance here proved one of the musical successes of the winter, and in view of this another New York concert has been arranged for the pianist. The date is April 3.

CAPPIANI AND BROUNOFF PUPILS SING.—Maud Kennedy, the brilliant young soprano, who is fast increasing her reputation as one of the best of sopranos, notably in coloratura music, a pupil of Madame Cappiani, sang at Mrs. McLewee's last week, greatly pleasing Dudley Buck, the elder, with her facility and musical reliability. Louis Cohen, pianist, pupil of Brounoff, played a Schubert Impromptu, a composition by his teacher, from the pleasing suite, "In the Flower Garden," and a Godard Valse, with credit to his teacher, and F. W. Riesberg played the accompaniments.



CINCINNATI, March 22, 1902.

THE Symphony program of the ninth concert of the season, yesterday afternoon and to-night, offered Charles Gregorowitsch as the soloist and the following program:

Symphony No. 4, B flat, op. 60.....Beethoven
Violin Concerto in C major.....Moszkowski
Charles Gregorowitsch.

Suite, Impressions d'Italie.....Charpentier

The Moszkowski Violin Concerto, C major, by one of the living composers, is not often heard, and was probably never given here before. The suite, "Impressions d'Italie," by Charpentier, was certainly new to a Cincinnati audience, and afforded the listeners an opportunity of getting acquainted with one of the best representatives of the modern French school in his most successful work. The French clearness and conciseness of style, with its directness of orchestral expression, are its best recommendations to merit. But it may well be doubted whether it will reach general popularity on account of its exceedingly French style of treatment and lack of connective force. As detached movements the interest in the work is considerably enhanced, and the striking originality in the color scheme, as well as the descriptive naturalness of treatment speak for themselves. The Fourth Symphony, with which the concert opened, is also one which is not often given. Beethoven and the pathetic or sublime are so often linked together that it appears strange to listen to him in a condescending mood when he has come down from the clouds and moves in the joyful and gay activities of ordinary human life. Yet Beethoven was intensely human in all his creations, and while in the manner of transported feelings he has been described as tearing down the heavens to himself, he is nowhere so thoroughly enjoyable as in the company of men, with their frolics, frivolities and merriment as a guide. In the Fourth Symphony he portrays the joys of living, not without a tinge of pathos and occasional outburst of passion—but the general impression is calm and serene. To give the right interpretation of this mood of the composer, to enter into his ideas of the sweetness and buoyancy of life and give them the proper expression, is perhaps a more difficult task than to follow him in the higher walks of spiritual and emotional development. One must be in touch with humanity and with its best phases to do the subject justice. It is on this very account that Mr. Van der Stucken and the orchestra are to be heartily complimented on the exceedingly interesting and faithful reading they gave this symphony. The conception of Mr. Van der Stucken was at all times lofty, and yet in accord with the naturalness of its character. The strings in the last movement played with delightful accord, and the dainty phrases in fast tempo were given with finished grace and spontaneity. The woodwind, too, asserted a mellow and musical quality in keeping with the general excellence of the reading. The difficulties in the suite had been mastered thoroughly, and the swelling, brilliant close reached a climax of effect.

Gregorowitsch was heard here several seasons ago. The Moszkowski Violin Concerto is not only a test of technical resources, but of musicianship as well, and he met both demands in a convincing manner. His manly style of playing, his delicacy without effeminacy—above all, the fervor and inspiration with which he enters into his work, stamp him an artist of the first rank. There are violinists who have a greater tone, a few perhaps who have more finish, but in the sum total that makes up requirements he is the peer of any one of them. His sustaining quality is intense and glows with warmth, capable as it is of expressing the passionate as well as tender. The first movement he played with a great deal of temperament and fire, and the depth of his reading of the Andante was inspiring. The orchestral support was a help to his success.

Nordica will sing in Music Hall April 7 at popular prices.

Sousa and his band give a concert in Music Hall on Good Friday night, March 28.

A chamber concert of exceptional interest was given on Thursday evening, March 20, in the Auditorium by Adolf Hahn, violin; Carl Klammsteiner, 'cello, and Philip Werthner, piano. The program was as follows:

Trio, D minor, op. 63.....Schumann
Rhapsody, B minor.....Brahms
Scherzo, B flat minor.....Chopin

Concerto, B minor.....Goltermann
Mr. Werthner.
Trio, B flat, op. 21.....Dvorak

The number of particular interest was the Dvorak Trio, which was played with a delightful ensemble, admirably sustained in all the movements, and with that character which shows thorough acquaintance with the characteristics of the work. Mr. Hahn as the violin played with warmth and spirit, and that inner sense which breathes the enthusiasm and inspiration of poetry. His technical equipment was of the best finish, and with all his temperament the ensemble requirements were always in evidence. Mr. Werthner played the Chopin Scherzo—which belongs to the greater domain of Chopin—with clearness, force and poetic contrasts. Mr. Klammsteiner's reading of the Goltermann Concerto was musicianly. He commands a tone of much sweetness and purity.

Seldom is it one's privilege to hear a piano recital of students of such extraordinary interest and genuine merit as that presented by pupils of Signor Albino Gorno, of the College of Music Faculty, on Wednesday evening, March 19, in the Lyceum. It was a recital of Bach compositions in the greatest variety. Mr. Gorno explained the object lucidly in the following prefatory remarks at the head of the program:

"In giving this recital I had the special object in view of giving to the serious student of music, as well as to the participant, the opportunity of hearing many of Bach's compositions of different styles and character, so that both may have a desire to advance every day toward the better understanding of the genius of this giant musician, who is the most educative master, and the most mighty figure in the history of musical art."

The program was as follows:

First movement from Concerto in B flat, for piano and strings.
(Arranged as a duet for two pianos by Reinecke.)

Melville Greeble and Charles Sauter.

Prelude in D major.

Prelude in E minor, from E minor Partia.

Charles Sauter.

Five pieces from French Suite in E major.

(Transcribed for two pianos by A. Gorno.)

Polonaise, Bourree.

Miss Elizabeth Mulvihill and Miss Ada Zeller.

Minuette, Sarabande, Gavotte.

Miss Ada Zeller and Miss Elizabeth Mulvihill.

Allemande from English Suite in A major.

Gigue from English Suite in A minor.

Nicholas Holmes.

Prelude and Fugue in E flat from Well Tempered Clavichord.

(Arranged for two pianos and organ by A. Gorno.)

Miss Agnes Hochstetter and Mrs. C. M. Mollengraft.

Miss Bertha Foster, organ.

Prelude and Fugue in C minor, from Well Tempered Clavichord.

(Arranged for two pianos and organ by A. Gorno.)

Mrs. C. M. Mollengraft and Miss Agnes Hochstetter.

Miss Bertha Foster, organ.

Largo, from Fifth Violin Sonata.

(Transcribed for piano solo by Saint-Saëns.)

Recitative and aria from Thirtieth Cantata.

(Transcribed for piano solo by Saint-Saëns.)

Miss Gertrude Dalton.

Prelude and Fugue in A minor for two pianos and organ.

(Originally written for organ solo; transcribed for two pianos by

Henry Gobbi, with additional organ part by Albino Gorno.)

Miss Elsie Louise Bernard and Miss Emma Beiser.

Miss Bertha Foster, organ.

Gavotte from E minor Violin Sonata.

(Transcribed by Saint-Saëns.)

Miss Emma Beiser.

Gigue from French Suite in G major.

(Transcribed for two pianos by A. Gorno.)

Miss Emma Beiser and Miss Gertrude Dalton.

Gavotte from the Sixth Violin Sonata.

(Transcribed for two pianos by A. Gorno.)

Miss Gertrude Dalton and Miss Emma Beiser.

Mr. Gorno is a great lover of Bach, and the general impression received was that the strictest attention is being enforced by him to a precise sense of rhythm and an intelligent understanding. The program by way of difficulties ascended to a climax, but from the beginning to the end the same degree of thoroughness was maintained. Miss

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

Founded by Mrs. Jeannette M. Thurber. Chartered in 1891 by special act of Congress.

JEANNETTE M. THURBER, PRESIDENT.

LEOPOLD LICHTENBERG,
EUGENE DUFRICHE,

HENRY T. FINCK,
MAX SPICKER,

CHARLES HEINROTH,
AND OTHERS.

Artistic Faculty, consisting of
RAFAEL JOSEFFY,
ADELE MARGULIES,

(ADMISSION DAILY.)

Dalton is the most matured, her phrasing is exceptionally clear and she has temperament.

Beginning April 1 Sidney Durst will enter upon his duties as organist at the Church of Our Saviour, of Mt. Auburn. The pastor, Z. B. Phillips, being musically inclined, is enthusiastic on the subject of the best music for church services, and by taking a personal interest in the matter is doing much toward creating a high standard along this line.

Otto Nicolai's opera, "The Merry Wives of Windsor," will be given its first performance by the College School of Opera, under the direction of Frank van der Stucken, April 1 and 2. Of the various features of the performance some may be noted, namely that, beside the principal singers, there will be a mixed chorus of seventy-five voices and a ballet of twenty school children, who are to represent the fairies in the last act. Those who take the character parts are Edward Hartmann, M. C. de Bruin, J. Wesley Hubbell, George Baer, Carl Gantvoort, Jos. Zeinz, Therese Abraham, Elsie Louise Bernard and Kathryn Gibbons. Mr. van der Stucken brought the operatic score from Europe, and a translation was made here. The opera consists of three acts and seven scenes.

Edmund A. Jahn, baritone, has several concert engagements to fill in the near future. Dayton, Ohio, is one of the objective points, and there he will sing in Gounod's "Redemption," which is to be given by the Philharmonic Society. After that he goes to Ripley, Ohio, and from there to Piqua, where he will appear in connection with the orchestra, taking the role of Samson.

The Pergolesi "Stabat Mater" for women's voices, soli and chorus will be given at St. Francis de Sales Church to-morrow at a special Lenten service, to be held at 7:30 p. m. The church choir will be assisted by Miss Henrietta Porter, harpist, and Le Roy McMackin, violinist, during the Benediction service, at which Martin Dumler will sing Gounod's "O Divine Redeemer." The soloists for the "Stabat Mater" will be Mrs. Julius Uhllein, soprano; Miss Gertrude Voss, mezzo soprano, and Miss Kate Schildmeyer, contralto. The accompaniment of this work, which was originally written for strings, has been arranged for the organ by Arthur J. H. Barbour, organist of the church.

A delightful faculty concert was given by the Auditorium School of Music on Wednesday evening, March 19. The program was as follows:

Sonata, op. 77, in E flat major (for piano and violin).....Rheinberger
Sidney C. Durst and Henry C. Froehlich.
The Loreley.....Liszt
Miss Laura A. Weiler.
JudithAldrich
Miss Nettie K. Oppenheimer.
Sonata, op. 13, in G major (for piano and violin).....Rubinstein
Sidney C. Durst and Henry C. Froehlich.
J. A. HOMAN.

MUSIC TEACHERS AT NEWBURGH, JUNE 24-26.—Chairman H. W. Greene, of the program committee, announces that so far the following artists have been engaged: Miss Whitney, soprano; Miss Hattie Scholder, pianist; Henry Holden Huss, pianist-composer; Robert Olmstead, baritone; Dr. Carl Dufft, baritone; Leo Lieberman, tenor; Claude Trevlyn, violinist; Hans Kronold, 'cellist, &c. An attractive feature will be a paper on "Modern Self-Playing Instruments," with illustrations on the Aeolian and Pianola, by Chas. B. Parkyn. Two Poughkeepsie choral societies will participate, a male quartet from Troy, the festival chorus of 100 of Newburgh, and on the closing evening "Elijah" will be given. F. W. Riesberg secretary.

New York College of Music,
128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private Instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

HENRIETTE WEBER

Pianist and Accompanist.

INSTRUCTION.

For Terms, Dates, &c., address

Studio: 60 West 39th St. **ARNOLD SOMLYO, Mgr.,**
'Phone: 9086-98. **CARNEGIE HALL, New York.**

Baldwin Piano used.

European Notes.

Heinrich Zöllner will, after Easter, become teacher of composition at the Royal Conservatory of Leipsic, and Stephen Krehl teacher of theory after Michaelmas.

Meyer-Olbersleben succeeds Mahler-Hartung as director of the Music School of Weimar.

A tablet has been placed on the house in Vienna in which Richard Wagner lived during the year 1863-4.

Minnie Tracey completed a very successful concert tour in Norway and Sweden and sang in the classical concerts in Paris, and has been engaged to appear at the Leipsic Gewandhaus.

Hermann Ritter, the resuscitator of the viola alta, introduced that instrument to the Parisians at the Lamoureux concert in Berlioz's "Herald Symphony" with great success.

Father Hartmann, whose oratorio "Franciscus" was lately performed at Vienna, is working on another oratorio, "The Last Supper."

Siegmund von Hausegger took his farewell of the Kaim Orchestra March 18, and will henceforth devote himself to composition.

Heinrich Bellerman, the author of a "Handbook to Counterpoint," celebrated his seventieth birthday on March 10. He has for nearly fifty years been teacher of singing at the Berlin Gymnasium and professor of music at the university. As a composer and as a theorist he was strongly conservative.

August Göllrich has addressed to all friends of the late Anton Bruckner an appeal for information respecting that composer. Göllrich, well known as a biographer of Liszt, was selected by Bruckner to write his life, and has been duly authorized by Bruckner's heirs to do so. He therefore requests from all who have reminiscences or memorials of Bruckner, such as letters, manuscripts, pictures, pamphlets, &c., to send them to him at Linz, in Upper Austria.

It was lately stated that Riemann's Lexicon was in error when it said that Emil Sauret was a pupil of De Beriot, as Sauret was born in 1852, the year when De Beriot became totally blind. Sauret himself, however, writes that he was De Beriot's last pupil, not in Brussels but in Paris. De Beriot took great interest in the talented boy, and gave him what instruction he could in his condition. At the same time Vieuxtemps undertook the task of teaching him bowing, position and the like which a blind man could not do.

ALICE SOVEREIGN ENGAGED.—The prominent Brooklyn alto has been engaged as solo alto at the Elmira May festival, also to take Miss Clary's place in the afternoon and evening services this Good Friday at St. Patrick's Cathedral. The first Sabbath evening she is free she will be soloist at Roseville Avenue Presbyterian Church.

Obituary.

August Bischoff.

AUGUST BISCHOFF, for twenty-seven years musical director of the Brooklyn Liederkranz, died at his home, 112 Leonard street, Borough of Brooklyn, Tuesday, March 18. Mr. Bischoff came to this country when a young man from Muenster, Westphalia, Germany. He was a resident of Brooklyn for nearly forty years. In 1885 he was chosen musical conductor of the fifteenth National Saengerfest of the Northeastern Saengerbund, which was held in Brooklyn. The funeral services were held Friday afternoon at Liederkranz Hall, Brooklyn. Addresses were made by S. K. Saenger, formerly president of the United Singers of Brooklyn, Carl Aichmann, ex-president of the Schwaebischer Saengerbund, and other friends of the deceased. The United Singers of Brooklyn, Emil Reyl musical conductor, sang appropriate hymns. Mr. Bischoff suffered from a complication of diseases. He was fifty-nine years old, and leaves a widow but no children.

Annie Cole Martin.

Mrs. Annie Cole Martin, wife of Dr. Carl E. Martin, died at her home at Greenwich, Conn., Tuesday, March 18. Like her husband, Mrs. Martin was prominent in musical circles. She was at the time of her death musical director of Christ P. E. Church, Greenwich. The summer concerts given at the Havemeyer Auditorium in the pretty village were managed by Mrs. Martin. Her husband, Dr. Martin, was for many years bass soloist in the choir of St. Thomas' P. E. Church, New York. Funeral services were held last Friday afternoon at Christ Church, Greenwich.

Alice Swinburne Newman.

Mrs. Alice Swinburne Newman, one of the founders of the Haarlem Philharmonic Society, and for seven years president of the society, died at her home, 7 East 124th street, last Sunday. Death resulted from pneumonia. Mrs. Newman was the wife of Thomas H. Newman, a retired dry goods merchant. Besides the Haarlem Philharmonic, Mrs. Newman took an interest in a number of Haarlem charities and benevolent institutions, and was a member of the Daughters of the American Revolution. Mrs. Newman is survived by her husband. She leaves no children.

Franz Nachbaur.

The cable last Saturday announced the death of Franz Nachbaur, a favorite recital and concert singer. Nachbaur died at his home in Munich. He was sixty-seven years old.

Pears'

Do you know the most
luxurious bath in the world?
Have you used Pears'
soap?

Sold all over the world.

An indispensable toilet luxury for professional people.

SPECIAL COURSE OF TEN WEEKS

AT THE

GUILMANT ORGAN SCHOOL

Beginning Tuesday, April 8th, 1902.

SEND FOR CATALOGUE AND FULL PARTICULARS.

34 West 12th Street,

NEW YORK.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, March 20, 1902.

THE Sultan of Sulu" continues to attract large and enthusiastic audiences to the Studebaker Hall, Fine Arts Building.

Already a change has been made in the cast. Mr. Beane, having retired to become stage director, Frank Moulan, of Castle Square Opera fame, is now Kiram.

The local press is slowly recovering from Kubelik-Paderewski articles with startling headlines of no importance.

But, behold! the grand opera fever is at hand. In next Sunday's papers the first serious attack doubtless will make itself felt.

Mr. Jessurun, of this city, entertained a number of musicians on Wednesday evening, March 19, the guests including Charles W. Clark, Glenn Dillard Gunn, Miss Margaret McKinney (of the "Sultan of Sulu" cast), Frank Hannah, Amy Leslie, Mr. and Mrs. Bush, Miss Mabelle Crawford, George McCutcheon, George Ade and Mr. Hawley. Songs were sung by Miss Crawford, Mr. Clark and Mr. Hannah.

George Hamlin's sixth popular concert is to take place at the Grand Opera House on Easter Sunday afternoon. Mr. Hamlin will have the assistance of Harrison Wild, conductor of the Apollo and Mendelssohn clubs, who will direct a choir of sixteen voices.

Much interest is centred in the recital which Miss Garfield, a violinist of exceptional promise, will give, with the assistance of Earl Drake, in Kimball Hall, on Tuesday evening, March 25.

THE HINSHAW SCHOOL OF DRAMA.

"A Noble Outcast" was produced on March 16 at the Steinway Theatre by the Hinshaw School of Drama. The little theatre was well filled with an enthusiastic audience, and the performers gave their lines intelligently, displaying talent and careful training. The cast included several of Marvin Victor Hinshaw's best pupils.

The Choral Society of the Chicago Auditorium Conservatory will give Pergolesi's "Stabat Mater" at the Auditorium, Thursday, March 27, assisted by the Conservatory Orchestra, under the direction of Enrico Sansone.

William A. Willett, the baritone of the Chicago Auditorium Conservatory, returned Thursday from a week's tour in Ohio, during which he made a splendid success at Cleveland with the local orchestra.

Frederick Warren, the popular young baritone of the Chicago Auditorium Conservatory, sings in Stainer's "Crucifixion" at Highland Park, March 28. March 31 Mr. Warren

leaves for a concert tour, supporting Jessie Bartlett Davis.

The Chamber Music Society of the Chicago Auditorium Conservatory gave its third concert of the season at Recital Hall, Thursday evening, March 20. The soloists were Enrico Sansone and Chev. Giuseppe Lo Verdi.

Mlle. Beatrice M. Peixotto, soprano, who has won a great reputation as a teacher at the Chicago Auditorium Conservatory, left this week for an Eastern concert tour, during which she will be heard at Carnegie Hall, New York and also Boston.

Mrs. Aida Hemmi, the popular soprano of the Sinai Temple, has been engaged for the vocal department of the Chicago Auditorium Conservatory.

FANNIE CHURCH PARSONS.

Mrs. Fannie Church Parsons is giving a valuable series of studio lectures at her attractive headquarters in the Fine Arts Building.

On Wednesday morning, March 19, I attended one of Mrs. Parsons' far famed lessons for teachers, and would that I might attend many of them.

This musician possesses, in the first place, a thorough command of the English language, and she expresses her ideas with grace and simplicity.

Then, too, her personality tends to arouse enthusiasm. While she convinces and teaches, she does not oppress by being overimpressive.

The kindergarten devices, which Mrs. Parsons explained on Wednesday, appealed to reason and they stimulated the imagination.

Who would not become familiar with the method which serves thus to lead one through music's labyrinthian mysteries?

Mrs. Parsons' lesson dealt with acoustics. Sounds, and how they may be musically produced, constituted a topic which was treated so cleverly and clearly as to delight the mind of a child or to quicken the perceptions of older persons.

Then the grand staff was introduced, and pausing, we made a curtsey to the claims of middle C.

After an hour devoted to lines and spaces came the topic of tonality.

And let me tell you that if your ear is not always true Mrs. Parsons will show you how to make it more constant.

But pen and ink too feebly describe Mrs. Church Parsons' lectures; go and hear her!

Then will you find benefit, and then—a greater blessing!—you will be better able to teach the children, who half the time are told to do things which to their unawakened understandings seem as remote and unattainable as is the bag of gold at the end of the rainbow.

A Grieg program was presented by the Schumann Club, of which Emma E. Clark is the admirable president, at its

meeting on Thursday evening, March 20. Helen Randall Packard read an able sketch of Grieg's life and Norwegian music in general, illustrating her remarks at the piano. Agnes S. Baldwin contributed several Grieg songs artistically.

The club admitted several new members.

That indefatigable and brilliant vocal instructor, Mrs. Johanna Hess-Burr, announces a series of interesting events. At her studio in the Fine Arts Building a recital will be given every other Wednesday, beginning the first week of April, by pupils of Mrs. Burr, whose selections will embrace compositions old and new. All persons interested in music will be welcomed, and no special invitations are required.

This week the Bureau of Fine Arts is authority for an acceptable item of news to the effect that Sue Harrington Furbeck, the contralto, will give a recital in the Music Hall, Fine Arts Building, on April 24. The efficient accompanist, Bertha Smith Titus, will assist.

The following appreciative comment is from the Peoria Journal of March 2, 1902:

Another fine audience assembled at Music Hall last evening to greet the Spiering Quartet on their annual appearance here. The four concerts given by the Women's Club this winter have been superlatively fine ones, but the musicians are agreed that the last one was worth any two of the others. That may sound like extravagant praise to the many who prefer musicians to music, but in a strictly musical sense it is absolutely true. So much has been said and written of Mr. Spiering and his co-workers that admiration has exhausted its adjectives. The music written for a string quartet is so beautiful and Mr. Spiering, Mr. Roehrborn, William Diestel and Herman Diestel come so near perfection in their rendering it that anything short of the highest praise would be absurd, especially in Peoria, where our opportunities of hearing such music are so restricted.

RECITAL BY MRS. THEODORE WORCESTER AND PLUNKET GREENE.

With the exception of Paderewski's recitals and the Chicago Orchestra's concerts no local event has this week created more interest than the recital given in the Music Hall, Fine Arts Building on Wednesday, March 19, by Mrs. Theodore Worcester, the pianist, and Plunket Greene, the basso. Society, the musical profession and the press were well represented, though the event followed closely upon Paderewski's long and heavy afternoon program.

To their appreciative listeners Mrs. Worcester and Mr. Greene presented the following numbers, in addition to which encores were demanded:

- | | |
|--|--|
| Rhapsodie in B minor..... | Brahms |
| Komm' Süsser Tod..... | Mrs. Worcester. |
| Ein neues andächtiges Kinderwiegen..... | Bach |
| Entendez-Vous le Carillon du Verre?..... | D. Corner |
| Feldeinsamkeit..... | Eighteenth century |
| Vergebliches Ständchen..... | Brahms |
| | Plunket Greene. |
| Etude, La Nuit..... | Glazounow |
| Valse de Concert, op. 47..... | Glazounow |
| | (Transcribed by Felix Blumenfeld.) |
| | Mrs. Worcester. |
| An Irish Idyll (Moirá O'Neill)..... | Stanford |
| Corrymeela. | |
| The Fairy Lough. | |
| Cuttin' Rushes. | |
| Johnnie. | |
| A Broken Song. | |
| Back to Ireland. | |
| | (From The Songs of the Glens of Antrim.) |
| | Plunket Greene. |
| The Lark..... | Glinka-Balakirew |
| Nocturne..... | Tschaikowsky |
| Prelude in C sharp minor..... | Rachmaninoff |
| | Mrs. Worcester. |
| Traditional Melodies— | |
| The Dove and the Lily (Swedish). | |
| | (Arranged by H. Reimann.) |
| Speed On, Engine (Hungarian). | |
| | (Arranged by F. Korbay.) |
| I've a Secret to Tell Thee (Irish). | |
| Trottin' to the Fair (Irish). | |
| Quick! We Have But a Second (Irish). | |
| | (Arranged by C. V. Stanford.) |
| | Plunket Greene. |
| Tarantelle, Venezia e Napoli..... | List |
| | Mrs. Worcester. |

1901.

EMMA

NEVADA

And Her Company of Assisting European Artists.

American Tour of

1902.

First
Appearance
in
America,

PABLO CASALS, Violoncellist.
MOREAU, Pianist.
MAQUARRE, Flutist.

Address all communications to

MANAGER OF NEVADA CONCERT COMPANY,

WEBER PIANO USED.

Care of MUSICAL COURIER, 1133-1135 BROADWAY, NEW YORK.

All contracts pertaining to Mme. NEVADA'S Tour must be signed by RAYMOND PALMER. No others will be recognized.

Mrs. Worcester displayed a brilliant technic, some fine tone coloring and much interpretative ability. While she is to be commended for introducing numbers comparatively novel, inasmuch as they have seldom been heard here, there are other compositions which doubtless would have appealed more strongly to devotees of that which is popular. Her most successful contribution was the last, Liszt's "Tarantelle," which proved to be both brilliant and inspiring. Greater assurance and perhaps a trifle more of sentiment would not come amiss in Mrs. Worcester's playing. Though seldom heard in public as yet, she certainly is destined to be one of the best known pianists in the State. As regards talent and stage presence, she has been generously dealt with by nature.

Owing doubtless to the fact that he is accustomed to singing in a larger hall, such as the Studebaker or the Auditorium, Mr. Greene was at a disadvantage, especially at first. Later he sang with better effect, and he finally succeeded in arousing much well deserved enthusiasm, though he did not always keep strictly in time. "Trotting to the Fair" won for him an ovation, and it had to be repeated.

George Grossmith amused and delighted a cultured and fashionable audience at the Music Hall, Fine Arts Building, on Monday evening, March 17. His program included "A Few Idle Thoughts" and "Somebodies and Nobodies." Mr. Grossmith has made many friends in Chicago this season. He was present at Paderewski's concert in the Auditorium on Wednesday afternoon, March 19.

GLENN DILLARD GUNN.

The playing of Glenn Dillard Gunn, the clever pianist, has been favorably commented upon by two well-known Western journals, as follows:

The pianist (on a miscellaneous program) is seldom appreciated as he deserves. Therefore the storm of applause with which Mr. Gunn, a pianist of the first rank, was received, was something unusual, and proved that the public recognizes true merit. He gave a splendid interpretation of Beethoven's classic "Andante favori" (Widmung), by Schumann-Liszt; two études and the Variations, op. 12, of Chopin, exhibiting remarkable technic and bravour.—*Illinois Staats Zeitung*.

Mr. Gunn's piano numbers included three Chopin pieces (Impromptu, op. 36; Etude, op. 25, No. 3, and Variations, op. 12), the Paganini-Liszt Caprice, Campbell-Tipton Minuet and Schumann-Liszt "Dedication." These were given with Mr. Gunn's well-known skill and musicianship, and the recital, which had a large attendance, offered one of the most attractive short programs of the season.—*Chicago Inter-Ocean*.

Mr. Gunn is a member of the Chicago Musical College faculty and music critic for the *Chicago Evening Journal*.

CONCERT AT THE CHICAGO MUSICAL COLLEGE.

Assisted by Alma Cole Youlin and Karl Cochems, the Chicago Musical College Orchestra gave a successful concert at the college on the evening of March 18. The ensuing program was creditably interpreted, Felix Borowski directing the orchestra:

| | |
|-------------------------------------|------------|
| Overture, Mireille..... | Gounod |
| Valse-Caprice..... | Kretschmar |
| Vocal, Sonno d'Amor..... | Gregh |
| Miss Alma Cole Youlin..... | |
| Symphony (Unfinished)..... | Schubert |
| Dernier Sommeil de la Vierge..... | Massenet |
| Funeral March of a Marionette..... | Gounod |
| Vocal, aria, Jesus of Nazareth..... | Gounod |
| Karl Cochems..... | |
| Mazurka, from Coppelia..... | Delibes |
| Czardas, from Coppelia..... | Delibes |

The Euterpean Quartet has filled a number of engagements in the West this season. Its talented members are Annette Pangborn, soprano; Florence Muir, mezzo soprano; Berthe Christin de LaMothe, contralto, and Mme. Christin de LaMothe, contralto.

Edna Earl Crum, one of the most gifted pupils of Joseph Vilim, director of the American Violin School, Kimball

Hall, recently played for the Bohemian violinist Kubelik. Her first selection was the Rondo from the First Violin Concerto, by Vieuxtemps, and Mr. Kubelik accompanied her at the piano. After she finished he clapped his hands, crying: "Brava, you play well!" Miss Crum also played the Chaconne, by Bach, and the eminent violinist complimented her upon her beautiful tone.

Another of Mrs. Hess-Burr's pupils is to enter the professional field in Chicago. Miss Jessie Lynde Hopkins has been engaged to sing Verdi's Requiem with the Evanston Musical Club in April. Miss Hopkins has studied with Mrs. Hess-Burr during the past four years, appearing frequently at private functions, and she has directed the vocal department at Waterman Hall, Sycamore, Ill., for a number of seasons.

MARCH 22, 1902.

MRS. ANNETTE R. JONES.

Chamber music concerts which are delighting Highland Park concert-goers this season have several times been referred to in these columns.

The events are under the efficient direction of Mrs. Annette R. Jones, and the admirable programs have been representative of the finest classics.

Chamber music, with its tendency to cultivate the ear, refine the taste and display the rare and subtle charms of harmony and phrasing, cannot be heard too frequently.

The people of Highland Park therefore owe Mrs. Jones a special debt of gratitude. She is the pianist at these "Trio concerts," and her playing, like her teaching, exerts an influence which is valued in artistic and social circles. Mrs. Jones is a founder and charter member of the Chicago Amateur Musical Club. She reads at sight with remarkable ease, and her knowledge of the "art divine" is extensive.

Mary Wood Chase, the eminent Chicago pianist, gave a most successful piano recital before the Caruthers Normal School of Piano Playing on Thursday evening, March 20.

The program which it is announced that David Bispham will give in the Studebaker Hall, Fine Arts Building, on Easter Sunday afternoon, includes songs by Haydn, Mozart, Mendelssohn and Clara Schumann.

The Lake View Musical Club met on March 17 at the residence of Mr. and Mrs. George E. Adams, Belden avenue.

SHERWOOD AT ST. PAUL.

Local criticisms in reference to William H. Sherwood's recital at St. Paul, Minn., are of interest:

Mr. Sherwood gave two recital programs yesterday before audiences of unusual size and enthusiasm. The lecture that accompanied the recital in the afternoon was full of information of value to the student or teacher of the piano. The evening concert was notable for its brilliancy. There were fourteen numbers in all, and, to be sure, they were splendidly performed. Mr. Sherwood has rare technical equipment, and his conceptions are irreproachable. There are few pianists that St. Paul likes better than Sherwood, and few could have refused to yield to his charm of touch and flowing cantilena in the Polish Song (Chopin-Liszt). The "Erlking" was striking and beautiful, and in "Autumn," one of the pianist's own compositions, there was an unexpected wealth of melody and descriptive phrases.

To students Mr. Sherwood represents all they are striving for. His musical scholarship is exceptional, and the very absence of an overwhelming individuality, at once the cause and excuse for the liberties taken by many virtuosi with pianistic rules, makes of Mr. Sherwood a safe guide for students and teachers.—*St. Paul Dispatch*, March 7, 1902.

William H. Sherwood, the great pianist, gave two brilliant programs yesterday afternoon and evening before most appreciative audiences. Mr. Sherwood's brilliant technic, his rare interpretative ability and his artistic personality all combine to make him an artist whom it is always a pleasure to hear. He is no stranger to

St. Paul's music-loving public, for he has been heard here before both in recital and as soloist with orchestra. Even since his last appearance here his art has broadened and his interpretations have become more artistically rounded. His Chopin numbers and MacDowell's "Witches' Dance" were brilliantly rendered, and he was recalled many times.—*St. Paul Globe*, March 7, 1902.

RECITAL AT THE SHERWOOD MUSIC SCHOOL.

A recital was given in the Lecture Hall, Fine Arts Building, on Friday morning, March 14, by pupils of the Sherwood Music School. The program was a worthy successor to that of the preceding month:

| | |
|--|--------------|
| Song Without Words..... | Mendelssohn |
| Reveil..... | Chaminade |
| Florence Parker..... | |
| Adagio, from Sonata No. 1, op. 10..... | Beethoven |
| Lottie Yantis..... | |
| Moonlight Ride..... | Bendel |
| Elsie Thomas..... | |
| Witches' Dance..... | MacDowell |
| Irene Gault..... | |
| Romance in F, op. 50..... | Tschaikowsky |
| Mary Preston..... | |
| Berceuse, op. 57..... | Chopin |
| Addie Beatty..... | |
| Song of the Trappist..... | Meyerbeer |
| Julian Worthington..... | |
| March in D flat, op. 39..... | Holländer |
| Mrs. Frank Blymyer Siddall..... | |
| Aus dem Carnival, op. 19..... | Grieg |
| Edith Foristall..... | |
| Kammenoi Ostrow, No. 22..... | Rubinstein |
| Gertrude Carlyle..... | |
| Harp solo, Andante..... | Rossini |
| Camille Lonstori..... | |
| Cascade du Chaudron, op. 139..... | Bendel |
| Edna Paine..... | |
| Gavotte, op. 2, No. 4..... | Sapelnikoff |
| Harriet Webster..... | |
| Funeral March..... | Beethoven |
| Des Fleurs..... | Delibes |
| Mrs. Junius Hoag..... | |
| Caprice Espagnole..... | Moszkowski |
| Bertha Stevens..... | |

The various pupils displayed much talent, and reflected great credit upon the school and its able director. In particular I was very favorably impressed by Bertha Stevens' brilliant playing and Julian Worthington's promising voice.

Frederic John Maguire, who is the happy possessor of a musical temperament and much pianistic ability, will play at the Colonial Club on April 18. Mr. Maguire is making an interesting specialty of Wagner programs, which he will present before musical clubs and kindred organizations.

THE TWENTIETH ORCHESTRAL CONCERT.

This week, under Theodore Thomas' direction, the Chicago Orchestra presents its twentieth program of the season at the Auditorium. The numbers include Tchaikowsky's "Marche Slave," a very popular feature, as interpreted by Mr. Thomas and his musicians; Edward Elgar's "Variations"; the Love Scene from Richard Strauss' "Feuersnoth"; "Morceau Symphonique," from César Franck's "Redemption," and Dvorák's "New World Symphony."

With Paderewski's recital this afternoon and the orchestra's concert to-night it cannot be recorded that there was a dearth of music at the Auditorium on March 22, 1902.

Last week the orchestra was without a soloist, owing to the absence of Mr. Breiter.

Rita Lorton Schmidt, soprano, was the assisting soloist at W. C. E. Seebeck's recent "composers' recital" in the Music Hall, Fine Arts Building. The program contained much of interest to artist and amateur.

GEORGE HAMLIN'S POPULARITY.

Notwithstanding the fact that Sunday is Sunday, concerts given on that day are flourishing this season in Chicago.

At the Grand Opera House enthusiastic audiences greet

Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS—
in English, French, German, Italian and Russian.

For terms and dates address
ALICE E. JOSEPH, 74 Nassau St., London, W., England.



THE
Smith & Nixon

THE GRAND PIANO
IN UPRIGHT CASE.

Built on the principle of the
Parlor Grand, and its equal in
musical results. This
system of construction, properly
presented, gets other upright
pianos out of competition.
Reasonable inducements
offered dealers.

The Smith & Nixon Piano Mfg. Co.
10-12 East Fourth Street,
CINCINNATI, OHIO.

HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE,
OPERA, CONCERT.

Direct Communication with European Managers.
18 rue Bassano (Etoile), PARIS.

Fletcher Music Method

EVELYN A. FLETCHER-COPP,

1225 Madison Avenue, New York.

ROBERT

HOSEA

123 West 80th St.

Or Wolfsohn Musical Bureau,
181 East 17th St., New York.

BARITONE.

ERICSSON

BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.



Mme. OGDEN CRANE

Vocal Instruction.

CARNEGIE HALL,

36th St. and Seventh Ave.

STUDIO 1007.

Tuesdays and Fridays, 12.30 to 4.30.

Balance of time at

Studio, 3 East 14th St., New York.

George Hamlin and his assisting artists on Sunday afternoons.

On March 16 Leopold Kramer, violinist; Carl Brueckner, 'cellist, and the Kramer Quartet were associated with Mr. Hamlin.

The latter's group of songs was as follows:

Why So Pale Are the Roses?.....Tchaikowsky
O! Those Alone.....Carl Busch
(Dedicated to George Hamlin.)
Go Not, Happy Day.....Carl Busch
(Dedicated to George Hamlin.)
No Searching Eye.....Carl Busch
(Dedicated to George Hamlin.)
At a Pantomime.....James H. Rogers
A Disappointment.....Victor Harris
Marjorie (MS.).....Beale
Young Love Lies Sleeping.....Somervell
Winter Song.....Henning von Koss

The program of the third chamber music concert given this season under the auspices of the Chicago Auditorium Conservatory was very attractive, the date being March 19. The various numbers were arranged as follows:

Sonata, op. 12, No. 2, for piano and violin.....Beethoven
Giuseppe Lo Verde and Errico Sansone.
Quartet in G minor.....Mozart
Giuseppe Lo Verde, Francesco Zito, Errico Sansone and Robert Sansone.
Quintet in C.....Boccherini
Errico Sansone, Francesco Zito, Antonio Frosolono, Robert Sansone and Mrs. Olga Trumbull.

PADEREWSKI IN CHICAGO.

The crowning events of the week have been Paderewski's two recitals at the Auditorium.

On Wednesday afternoon, March 19, the great pianist opened his program with Beethoven's Sonata, op. 53.

Then came Mendelssohn's beautiful "Songs Without Words," No. 3, op. 19; No. 1, op. 62, and "Spinnerlied." Paderewski played also Schumann's "Etudes Symphoniques," Nocturne, C minor; Etudes 7 and 3, op. 10; Valse, op. 42, and Polonaise, Chopin; "Etude de Concert," Liszt, and "La Campanella," Paganini-Liszt.

His superb technic and eloquent interpretations found expression in each number.

At the conclusion there was an ovation, and as encores he played the Strauss-Tausig "Man lebt nur einmal," Liszt's "Sixth Hungarian Rhapsody" and Chopin's A flat Prelude.

Regarding to-day's recital, it is doubtful if the pianist has ever played with finer effect than this afternoon at the Auditorium.

This was the program:

Sonata quasi una fantasia, op. No. 2.....Beethoven
Variation, F minor.....Haydn
Sonata, F minor, op. 11.....Schumann
Ballade, A flat major.....Chopin
Nocturne, B major, op. 62.....Chopin
Valse, op. 64, No. 2.....Chopin
Two Chants Polonaise.....Chopin-Liszt
Barcarolle in A minor.....Rubinstein
Polonaise, E major.....Liszt

Nine times was the pianist compelled to give an encore, and his recalls were so numerous that to keep count of them were a serious task.

The lights were turned down, but the people stayed.

And finally the pianist-composer, responding to many calls for it, gave his charming "Minuet."

It was all an overwhelming triumph.

"How Paderewski Plays" is the subject of an eloquent poem by Richard Watson Gilder in to-day's Chicago Tribune. MAY HAMILTON.

May Festival, Rock Island, Ill.

MRS. FRANCIS HUGHES WADE, of Davenport, Ia., who had such great success this season with her artists' recital course in that city, is arranging a May festival for the three cities, Davenport, Moline and Rock Island, to be held in the Illinois Theatre, Rock Island, Ill., on May 30 and 31. She has engaged the entire list of talent for this festival from Dunstan Collins, as follows: For the evening of May 30, the Theodore Spiering Orchestra, fifty men, with Glenn Hall, Grace van Valkenburgh and Herbert Butler as soloists; for the afternoon of May 31, the Theodore Spiering Orchestra, for a symphony concert, Charles W. Clark and Jeannette Durno, soloists; for the evening of May 31, the Theodore Spiering Orchestra, Genevieve Clark Wilson, Grace van Valkenburgh, Glenn Hall and Sydney Biden, for the "Elijah."

Hugo Kaun's Compositions.

THE Milwaukee (Wis.) *Herold* in a recent article paid a glowing tribute to Hugo Kaun's compositions, including a Quintet, in F minor, for piano, two violins, viola and 'cello. For the benefit of THE MUSICAL COURIER readers the following translation has been made:

A likewise sombre, as well as a "minor" impression was made by the Chamber Music Club at their "chamber music night" of last evening by their performance of three compositions—a String Quartet in A minor, by Brahms; a Violin Sonata in D minor, by Schumann, and a new Quintet in F minor, by Hugo Kaun.

Besides the above well-known compositions a novelty by Hugo Kaun for "piano quintet" came to special notice.

This composition, which was well received in Germany (Leipzig), both by the critics and the public, was performed here in Milwaukee for the first time.

Mr. Kaun neither courts the favor of the critics nor the public; he writes, to a certain extent, unconcerned about the outward result, only "for himself" alone.

That at the same time his creations, with the highest demand on art and the ear, are not readily accepted by the masses or critics is quite explicable, owing to the above mentioned points of view of a "very diligent" composer.

And still so many who closely listen and have often done so will perceive in all his compositions an indescribable "touch" which clutches with all its terrors and blessings, in the profoundest depth of the human mind and feelings.

Thus, also, his newest creation, the Quintet.

The first theme, like the whole quintet, sustained throughout in a modern independent form, shows by most interesting and sonorous treatment of all instruments the "dreamy thinker" on one side, and the very determined, almost insolent "whole" man on the other.

The principal and secondary themes are so clearly and logically further developed that, notwithstanding all the dauntless liberty, the groundwork of the characteristic "classic form" remains still secured.

The second theme, the intermezzo, is by a well nigh diabolical factor, certainly not in one sense "Mascagni's." * * *

As though driven by constant unrest, it storms, in "Mephistofol-moods," incessantly on, until a somewhat friendlier counter subject (Trio in D major) bids a fleeting "halt," and that wild, passionate feeling again succeeds to predominate.

As though from "rest overcome," the third theme breathes of sunshine and "world forgotten" fancies.

But there, in the fourth theme, it seizes him with all its might, and like an energetic question to the destiny, the principle theme continues very domineering, and leads it, by always greater, almost orchestral climax, victoriously to the end.

And so we will hope that this new work will continue its triumphal march.

Josef Hofmann, Jean Gerardy and Fritz Kreisler in Joint Concert Tour.

THREE of the greatest instrumental stars in America this year—Josef Hofmann, Jean Gerardy and Fritz Kreisler—have joined forces, and will be heard in a series of concerts beginning in New York at the Metropolitan Opera House on Sunday evening, March 30. The tour,

which will be under the management of Henry Wolfsohn, will extend to Boston, Philadelphia, Washington, Baltimore, St. Louis, Chicago, Cincinnati and a number of other Western cities where large guarantees could be procured for this great combination. The programs will be popular, consisting of one ensemble number in form of trio, and popular solo selections from the repertory of the respective artists; in fact, such selections will be which are most popular and with which the artists have achieved their greatest successes, and which to a great extent have been requested by the different parties undertaking the concerts in the various cities. The tour will be during the month of April, and about twenty-two concerts in all will be given.

MUNCHHOFF IN FINLAND.

[By Cable.]

BERLIN OFFICE THE MUSICAL COURIER,
March 24, 1902.

Musical Courier, New York:

MARY MUNCHHOFF'S debut at the Philharmonic concert at Helsingfors, Finland, an enormous success; followed by three crowded recitals. O. F.

Alvin Kranich.

WE quote the following from the Schwarzburg-Rudolstadt *Landes Zeitung* of February 26:

"At Neuhaus Alvin Kranich gave a concert, with the assistance of the Music Society Lauscha. He played some of his own compositions, and proved himself not only a composer of delicate sentiment but also a perfect master of play. Wonderful softness, imposing fullness and fabulous technic characterized his play, so it was no surprise that he took by storm the hearts of his hearers. His compositions are profoundly thought and worked out in a masterly manner. The Fantaisie in E flat major for piano and orchestra is a harmonically rich ornamented piece, full of swing and power, of glad, fresh life and characteristic moments, which give full opportunity for the virtuosity of the artist in every style. Orchestra and piano are skillfully interwoven to beautiful effectiveness. For fine musical taste the 'Albumblatt' was in its way especially enjoyable. The Scherzo in B flat minor must also be praised. The 'Marchen' for string quartet, one of his own compositions, a wonderfully charming piece, was delivered so perfectly that it had to be repeated in answer to storms of applause. Altogether Herr Kranich fully justified all expectations."

BROUNOFF LECTURES FOR THE 400.—Platon Brounoff gave his lecture recital on "Russian Life and Music" at an up-town West Side mansion last week, a select company being present. He gave a little talk, played and sang folk songs, Oriental melodies, and made his usual hit. Violinist Mishel Shapiro played, and was likewise much enjoyed. Last night he gave the same lecture recital at Canton, Pa.

This unique entertainment interests not alone musical folk, but likewise anthropologists, and is appropriate for any church or lecture course. Roseville Presbyterian Church has engaged him to give it in Newark the coming April 2.

CLARA POOLE-KING,

VOCAL INSTRUCTION.

STUDIO,
1 WEST 68th STREET,
NEW YORK.

◆ Prima Donna Contralto ◆

WOLFSOHN'S MUSICAL BUREAU, 131 East 17th Street, NEW YORK.

M. J.

SCHERHEY,

VOCAL INSTRUCTION.

Combined Italian-French-German Method.

CHURCH, CONCERT, ORATORIO, OPERA.

Studio: 780 PARK AVENUE, Cor. 73d St., NEW YORK.

Telephone: Seventy-ninth, 1152.

Mrs. HELEN TRUST

SOPRANO.

Vocal Recitals in English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.



35 GUINEAS

An instrument by means of which
anyone can play any piano.
NO CLUMSY CABINET.
NO PNEUMATICS.

THE **PIANOTIST**

PATTI,
HAMBURG
and over 500
prominent musicians
unequivocally indorse it as
"THE BEST OF ALL."
If you cannot call, write for Booklet H.
94 Regent Street, London, W.

ROSA
LINDE
CONTRALTO

ORATORIO
SINGERS.
Concert and Recital
411 West 21st Street, NEW YORK.

NELLIE L.
WRIGHT
SOPRANO

Boston Music Notes.



Boston, Mass., March 22, 1902.

Miss Clara Munger's pupil, Edna Floyd, has been singing with great success all the season in "Princess Chic." It is one of the possibilities that Miss Floyd will be "starred" next year.

Hans Schneider delivered a lecture on the story of the "Holy Grail" and Wagner's "Parsifal," illustrated at the piano, before the Orpheus at North Attleboro, Mass., on the 14th. So successful was the lecture and so pleased the club that Mr. Schneider has been engaged to give four lectures on the "Nibelungen" next season.

On Wednesday evening, April 9, Miss Louise Ainsworth, a young and prominent contralto pupil of Etta Edwards, will give a song recital in Steinert Hall. She will be assisted by Jacques Hoffmann, violinist, and Carl Barth, 'cellist.

The Faelten Pianoforte School gave an entertainment in Faelten Hall, 30 Huntington avenue, last Monday evening, complimentary to the Cambridge Art Circle. The participants were Miss Ethel Harding, Miss Ruth Rapoport, Lloyd del Castillo, William Daly, George F. White, Harry L. Buitkan, H. T. Huffmaster, L. A. Wilmot Lemont, Frank Luker and Miss Alberta V. Munro, with Carl Faelten at the second piano.

Miss Elsa Heindl, whose singing with the Euterpean Club at Hyde Park and with the Whitinsville Musical Association at Whitinsville evoked so much applause, is a pupil of Madame Franklin-Salisbury. At the Whitinsville concert excerpts from the opera of "Carmen" were given. The critics said Miss Heindl's voice was "of exceptionally wide range, and that her execution was almost perfect." Miss Heindl has appeared at a number of concerts during the winter.

A recital by Miss Alice E. Parker, assisted by ensemble classes of the Faelten Pianoforte School, will be given at Huntington Chambers Hall March 26.

Rehearsals for Dr. J. H. Stewart's opera, "Bluff King Hal," which the Choir Guild of Grace Episcopal Church, Newton, is to give on Wednesday and Friday evenings, April 2 and 4, are progressing finely. The cast of principals is as follows: King Hal, Farnsworth Collens; Bar-dolph, Charles H. Draper; Leonard, William O. Harrington;

ton; Robert, Charles W. Sladen; Ralph, Fred Hill; Dick-on, A. O. Clark; Phyllis, Miss Cora Davis; Dorothy, Miss Laura S. Hollenber; Elizabeth, Miss Alice Sampson. There is to be a chorus of fifty voices and on orchestra of sixteen pieces. The performances will be directed in person by Dr. Stewart.

The summer session for music teachers under the auspices of the Faelten Pianoforte School will be continued this season on the same general plan that proved so successful last year. It will be in charge of Mr. Granberry. The subjects taken up will be fundamental training, sight playing, technic, ear training, memorizing, management of classes, conduct of private lessons and normal training. The most approved modes of using the books of the Faelten Fundamental Training Series will be treated as comprehensively as is possible in the limited time. The course consists of ten private hour lessons. The lessons may be taken during June, July and August, and may be extended over a period of from two to ten weeks to suit the individual convenience. A greater number of lessons may be arranged for if desired.

The board of directors of the Alumni Association of the Conservatory of Music has voted to present to the institution a marble and bronze drinking fountain of artistic design, to be placed in the central corridor of the new building on Huntington avenue, as a token of the loyalty and good will of the members of the association toward their alma mater.

The cost of the intended gift will be about \$600, and the amount is being raised by voluntary contributions of the members of the association. The board of directors has already secured \$150 of this amount in various sums ranging from \$1 to \$25.

Advance orders are being received for the concert at Symphony Hall on the afternoon of March 29, when Josef Hofmann, Fritz Kreisler and Jean Gerardy are to appear for the first time in this country in a single program.

A large number of music lovers assembled Wednesday evening in Huntington Chambers Hall at Miss Minna Gallagher's piano recital. Her artistic interpretation of the various selections was much commented upon and Miss Gallagher was liberally applauded.

Miss Gallagher was presented with several bouquets, one being from the graduating class of the Faelten Pianoforte School.

Miss Gallagher's repertory included Weber's A flat major Sonata; Valse Caprice in A flat major, by Schubert-Liszt; "Cantique d'Amour" in E major, by Liszt; "Eolus," by Gernsheim; Berceuse, by Chopin, and Concert Study, by Martucci.

Félix Fox, who is to give his third piano recital of the season in Steinert Hall on Thursday afternoon, April 17, will play MacDowell's "Sonata Tragica." The first Paris performance of this American work was by Mr. Fox at a concert by the Société d'Art in the Salle Pleyel, in

March, 1897, and repeated in a recital by Mr. Fox in the Salle Erard in May of the same year.

At the New England Conservatory of Music on Wednesday evening, March 26, a recital will be given by the students of the advanced classes.

Miss Ada Knowlton, formerly of Boston, but now residing in New York, gave a piano recital in that city on Saturday, March 22, assisted by Emil Schenck, 'cellist, and Georg Falkenstein, accompanist.

Mrs. Bloomfield-Zeisler.

MRS. FANNIE BLOOMFIELD-ZEISLER, the celebrated pianist, had immense success last week in Philadelphia with the Philadelphia Orchestra, Fritz Scheel director, and was called out seven times after her concerto. She leaves the East soon for California, where she is to play first in Sacramento and then in San Francisco, and on her way to the Coast she has engagements in Omaha, Kansas City and Topeka.

MUSICAL AT HOME.—The sixth monthly musicale took place at the studio of Chas. Konedski Davis, the violinist-composer, on Wednesday last.

An interesting program was rendered and thoroughly enjoyed by the guests. Among others present were Mrs. I. King, Mrs. Olivia Sanger Hall, Miss M. Andrews, Miss F. Weil, and Messrs. Jones, Fisher, Weil and Hirschfeld. Händel's Trio, for three violins, was rendered very acceptably by pupils of Mr. Davis, and the flute solo by E. Hirschfeld was also much enjoyed. He played Mr. Davis' latest song, "Bring Back Those Summer Days," which is well adapted to the flute.

A novel feature of the evening was the toast given by Mrs. King to the waltz "Rozalia," which had just been composed that evening by Mr. Davis. It was heartily endorsed by all present.

The last of these musicales will be held at 115 West Eighty-ninth street on Wednesday, April 2.

MAX BENDHEIM.—Miss Clara Weinstein, the soprano, who is a pupil of Max Bendheim, will be the soloist at the Liederkranz concert on April 20. Miss Weinstein will sing the aria, "Zeffiretti," from Mozart's opera, "Idomeneo." She will also sing the solo in the finale of "Loreley," which is to be sung by the club. Miss Weinstein is a singer of great promise, and has been unusually successful on the concert stage.

Of a recent appearance in this city the New York Staats-Zeitung spoke as follows:

Miss Clara Weinstein, pupil of Max Bendheim, sang Schubert's "Du bist die Ruh" and Raff's "Bei Dir," and received great applause. The young singer has a bell-like, beautifully trained soprano voice. There is no doubt Miss Weinstein will soon be one of the finest singers on the concert stage.

New Hotel Bellevue.

NEW, MODERN, FIREPROOF HOTEL.

BEACON STREET (near Tremont Street),
BOSTON, MASS.

Central Location. European Plan.
HARVEY & WOOD.



Mme. FANNY RICHTER

Grand Orchestra and Solo Pianiste.

Decorated by Queen Margherita of Italy and the Grand Dukes of Saxe-Weimar and Schaumburg-Lippe.

Graduate of Berlin High School of Music and Winner of the Grand Mendelssohn and Mozart Prizes.

For Terms, Dates, &c., address ALBERT FUCHS, Hotel Luzerne, Chicago, Ill.

Scholar of Liszt, Barth, d'Albert, Stavenhagen.

MYRTA FRENCH

PRIMA DONNA SOPRANO,

Concert, Oratorio, Recitals.

Concert Direction:

REMINGTON SQUIRE, 125 East 24th Street, New York.

VIOLIN VALUE

A Violin bought by our Original and unique plan becomes simply an investment. It is always worth exactly what you paid for it. It will pay you to invest. We carry the largest line of fine and rare Violins in America. Good ones, \$5 up. Easy payments, if desired. Large, handsomely illustrated Violin Cat. FREE on request. THE RUDOLPH WURLITZER CO. E. Fourth Street, CINCINNATI, O.



JULIAN

WALKER

BASSO.

WOLFSOHN MUSICAL BUREAU, 131 E. 17th St., New York.

MINNE

HUMPHRYES

Soprano—Concert and Oratorio.

Personal Address: 634 Eleventh Street, BROOKLYN, N. Y.

FOR TERMS, DATES, ETC., ADDRESS

ARNOLD SOMLYO, Sole Manager, Room 95 Carnegie Hall, New York.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Fac-simile Labels, Etc. Easy Terms. LYON & HEALY, 133 Adams Street, CHICAGO



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
March 10, 1902.

THE train brought me into Berlin last Monday night, a week ago to-day, just in time for a hurried scouring, change of linen, and yet not too late for the opening number of the ninth Philharmonic concert, which took place on that very evening. The change of scene from New York to Berlin was just as marked as that of public and general surroundings. In Germany people do not as a rule go to concerts or attend opera merely as a social function, as I noticed so often they do in New York. Here they go to listen to the music. Hence, while you do not see so many gentlemen in dress suits and hardly any ladies at all in low necked dresses, which costumes indeed lend in New York a festive appearance to the occasion, you are here on the other hand immediately struck by the close attention people are paying to the music, and this will put you into a far better mood for listening yourself than the outward showiness of American audiences.

Besides, you have in New York at the present moment not a single really suitable concert hall, such as Berlin possesses four: the Philharmonie, holding about 2,500 people, and just the right size for an orchestral concert; the Singakademie, the Beethoven Hall, holding each about 1,200 people, and for small concerts and recitals Bechstein Saal, not to mention the auditorium of the Royal Opera House, in which the concerts of the royal orchestra under Weingartner, and that of the new Royal Opera House, formerly Kroll's, in which Richard Strauss gives his series of novelty concerts with the Berlin Tonkünstler Orchestra.

What have you to put by the side of this array when you talk about your New York concert halls? The very pretty Mendelssohn Hall, which matches in size and importance Berlin's smallest music room, the concert hall in the Hotel de Rome. Years ago New York indeed possessed a concert hall the like of which for perfection of acoustic properties and for beauty and symmetrical simplicity of architecture it would be difficult to match anywhere in the world, but this good old Steinway Hall is a thing of the past. It exists no more, and even the much smaller but also formerly quite appropriate Chickering Hall was being torn down when I was walking down Fifth avenue only a few weeks ago. "But then there is the Waldorf-Astoria concert hall," you will tell me. O yes; a tawdry, nouveau riche, parvenu and quite overladen banquet hall, which on account of its poor acoustics ought never to be used for such purposes as it had been during the last years of Anton Seidl's life. And then there is Carnegie Hall, much too large for a piano recital, even though it proved far too small to hold the number of people who wanted to gain admittance when I was in it for the last time on the occasion of Paderewski's first reappearance there. But how does the stage look, that big, empty stage, when it contains nothing but a single grand piano with a stool before it? And how bare and cold does the immense hall itself appear even when it is well filled. Now consider further that you have no hall in size between these two extremes, Carnegie and Mendelssohn

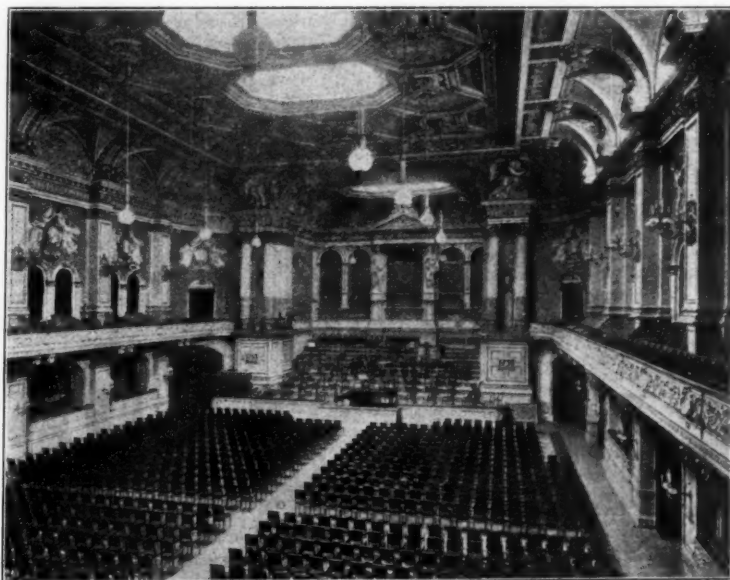
halls. I was in the former on the occasion of the debut of a young pianist, when half of the size would have been more than sufficient to hold the audience that was present. This, however, is talking only about the size, while there is still another, and for some people more important, question to be considered. I mean the question of price. In the case of the young debutant of whom I am talking, the talented son of a poor, hard working musician, who spent most of his earnings in having this son educated abroad, it would have been impossible for the young man to give his first concert with orchestra if some charitable Maecenas had not put up the money required for the purpose. Here in Berlin the sum necessary to give a similar concert in the largest hall, the Philharmonie, including rent of all, orchestra, conductor, two rehearsals, advertising, management and ushers, altogether amounts to about 1,200 marks, viz., \$300, and in one or the other of the smaller halls it can be given for about \$250. In New York the hall alone will cost the poor young fellow, or his

making money. What a farce it all seems to a man who prefers Berlin to New York!

The main difference between the Berlin and the New York Philharmonic societies I have set forth in a former article. It was brought to my mind, however, most forcibly again when I compared the last performance I heard in New York to the one under Nikisch last Monday night. Work as hard as he would or could, Emil Pauer, not at all a bad conductor, by the way, would never be able to achieve with his band of grandfathers such results, even purely technical results, as Nikisch produces without apparent effort and with that picturesque beat of his from the band of genuine artists who form the Berlin Philharmonic Orchestra. In his reading of the final numbers, the "Siegfried Idyll" was as finely finished and exquisitely worked out in detail as "The Flying Dutchman" Overture was given with plasticity and an almost demoniacal verve. It outrivaled by far the performance of the same work which I heard at Bayreuth last summer, albeit the reading under Mottl at the time seemed to me a most remarkable one.

The first half of the program consisted of the somewhat banal, slightly tinseltish but effective "Carneval" Overture of Dvorák, and of a work which seems in danger of falling into oblivion much too soon. I mean Robert Volkmann's D minor Symphony, for the resuscitation of which Nikisch deserves the thanks of all musically minded people. I had not heard the work for many, many years; in fact, not since Theodore Thomas gave up his old Steinway Hall concerts, and yet the symphony did not seem antiquated or in the least rusty to me. It is true that it is thoroughly saturated with the spirit of Schumann and the facture of Beethoven, Volkmann being a follower of both and not an original musical thinker, but this symphony in its first two movements shows a depth of mind, an earnestness and sincerity of purpose, as well as a sense of classical form, which should hold it exempt from the fate of burial in the archives of musical libraries.

Between the two orchestral groups Edouard Risler, the Alsatian pianist, who was the soloist of the evening, gave a delightful reading of Mozart's C minor Concerto. It is perhaps more than a mere coincidence that just the two



PHILHARMONIE HALL—BERLIN.

father, or the charitably inclined Maecenas, \$400, and with ushers, &c., over \$450, and this is the same hall that was built by and named after a man who aspires to the title of a public benefactor and who is spending millions upon millions of dollars in erecting and equipping libraries for a people who have no time to read, for they are too busy

Frenchmen, Risler and Pugno, should excel in the interpretation of Mozart. His works require feeling for and sense of style as well as refined taste, and these are to some degree the characteristic artistic distinctions of the French; they are indeed national traits.

The cadenza by Reynaldo Hahn, however, which Mr.

Season 1901-1902

FANNIE BLOOMFIELD-ZEISLER

FOR TERMS AND DATES APPLY TO

ALINE B. STORY, 356 La Salle Avenue, CHICAGO.

Risler interpolated, although the composer lives in Paris, did not evince any particularly felicitous grasping of the Mozart style. Reinecke's or old man Hiller's cadenza would have been far more suitable.

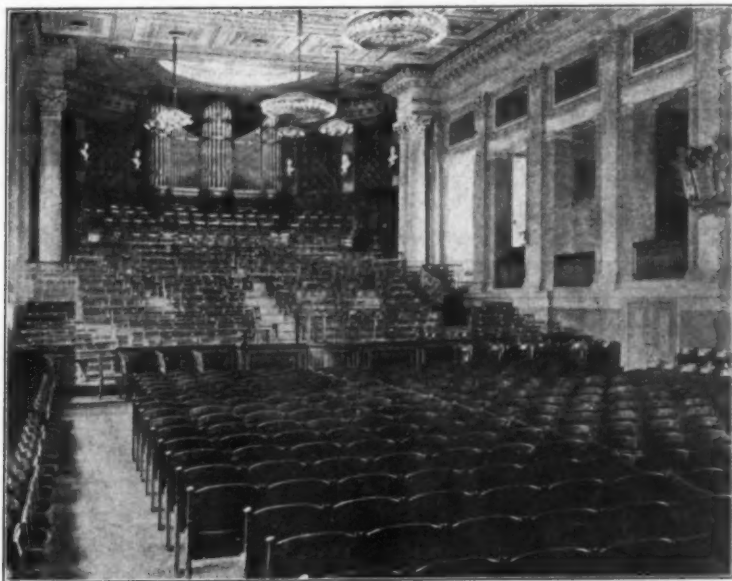
The program for the next, tenth and last, Philharmonic concert consists of only two works, Tchaikowsky's "Pathetic" and Beethoven's C minor symphonies.

There is still another vast difference between the musical atmospheres of Berlin and New York, and that is the fact

distress the girl turns to old Lisa, a lonesome dweller in the woods, who, although she is not supposed to be possessed of witchcraft, is asked to foretell the future husband. It is St. John's day. Lisa bids Anna take a look in the evening at moonlight into the haunted well, for there she would see the picture of her future husband. Both suitors to the young girl's hand overhear this advice from different convenient angles of the stage. Conrad, a very simple minded fellow, after the girl's exit, asks Lisa to help him win the girl, and she advises him to climb into the tree near the

has climbed into the tree, sings his love song, and of course everything is well that ends in the well. Blodek's music is as simple as the aforesaid tale, and in that way it fits the text admirably. There are some nicely worked bits of ensemble, but on the whole it sounds somewhat Dittersdorfian, with a dash of Flotow thrown in, and by no means like the music of a contemporary of Richard Wagner.

Far more important in every respect is the music of Smetana's "The Kiss," which from the overture to the end of the first act is equally as fine and interesting as the music to the "Bartered Bride," his chef d'œuvre. It contains all of the latter's characteristic, original, folksong-like invention, replete with national color, full of pregnant rhythms, effective orchestration and at moments admirable musical workmanship. The second act, however, begins to drag, because here the librettist also grows weaker and offers little inspiration and fewer chances for the composer's display of genius. Indeed, the book, as a whole, is far inferior to that of the "Bartered Bride," its principal fault being that it suffers from a lack of action. Hanno, a young widower, offers his hand in second betrothal to his first love, Marinka, who herself has always been secretly in love with him. Of course she accepts, but her father objects to the match, because he knows that both parties to it are pig-headed and hence he foresees no luck in such a union. The sequel shows quickly that the old man is right. A lovers' quarrel ensues immediately, Marinka refusing Hanno the betrothal kiss to which he thinks himself entitled. She, however, is of a superstitious nature, believing that Hanno's first wife would find no rest in her grave if her successor were to grant the kiss before marriage. He pleads and finally threatens in vain, and at last in fury rushes off to the nearest inn. While Marinka is singing a lullaby to Hanno's baby, of which she immediately took charge in sympathetic maternal style and then falls asleep over the cradle, Hanno returns with a jag and some country wenches, whom he begins to kiss under his bride's window. This is too much for Marinka, who, together with an old relative, Brigitta, leaves her father's home and joins the smugglers, who are as ready at hand in "The Kiss" as they are in "Carmen," "Manru" and a few other operas. Hanno then regrets and ruefully sings of his repentance while rummaging about in the mountain scenery, where he vainly searches for Marinka. She is hardly less sorry for her flight and her resistance to the kiss. Both meet in front of the father's house and mutually and by turns beg each



THE SINGAKADEMIE—BERLIN.

that scarcely a day passes by during the entire season, from September to May, Sunday not excepted, on which something of special interest is not going on in the way of concert or opera. This richness, variety and versatility of repertory and offerings alone would suffice to make the first concert of some boy or adolescent violinist, be he never so "prodigious," appear or allow it to be bolstered up to the dignity of an "event," as was the case repeatedly in New York last winter.

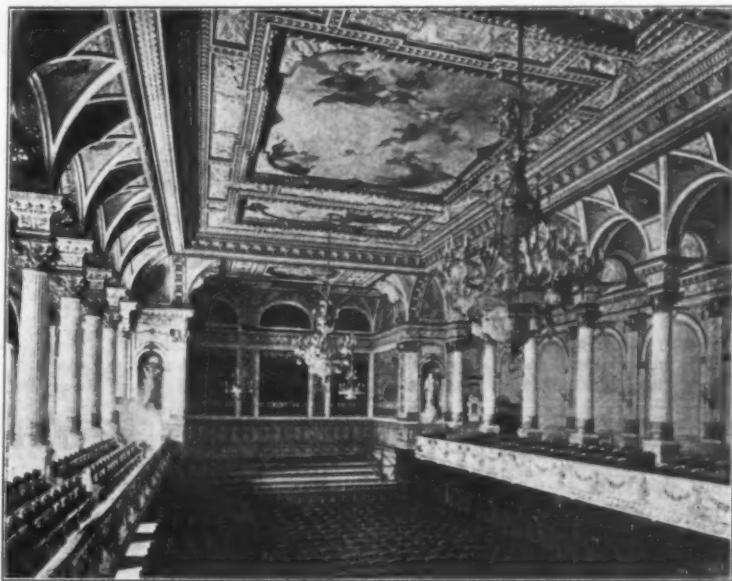
Thus I was placed in the predicament last Tuesday night of having to select between three concerts of more or less importance or an operatic first night at the Theater des Westens. Of course I chose the latter, and all the more eagerly as the house bill offered two novelties with neither of which I had any previous acquaintance. They were first a one act allegedly "comic" opera entitled "In the Well," by Wilhelm Blodek, followed by Smetana's two act "folks" opera "The Kiss." It is a curious and sad coincidence that both Czech composers, whose operas were performed here for the first time on one and the same evening, died in the Prague Insane Asylum, Blodek in 1874, and Smetana just ten years later. With the latter "the irony of fate" was one of special severity, for he, filled like few others with the divine inborn mission of creating music, like Beethoven and Robert Franz, lost the use of the organ most necessary to a musician—he became deaf. The musical creative powers, however, were not dimmed in these three heroes. Perhaps quite the contrary. Their inner sense of hearing, or their mental ear, as I should like to call it, may have grown by the very fact that they were deprived of the actual physical process of hearing. I can imagine that these men by not living in music, but by music's living in them, were able to concentrate their minds upon their own ideas far more concisely, because they were not diverted from the mental task through the act of physical listening.

Whether Blodek's opera was worth the experiment of a revival I am inclined to doubt. The action of the plot, by Carl Sabina, is really somewhat too naive. It treats of a well-known very simple subject. Miss Anna loves young Conrad; her mother, however, wishes that she should marry Peter, an old widower with money. In her heart's

ness, but when the fat fellow puts it into execution the branch gives way under his weight and he falls into the well. Here the girl discovers him, and of course is distracted, because she thinks that now Peter is to be her husband. He is dragged forth by the chorus and ridiculed for his ridiculous, musty condition. Meanwhile Conrad

other's forgiveness. Hanno receives his kiss, and the curtain falls gleefully upon a happy couple.

The performance under Saenger's direction was fair, although both of the female principals in the cast were evidently suffering from indisposition. Birkholz as the father was excellent in mask, mimic and action. His basso is not



BEETHOVEN HALL—BERLIN.

Alma Stencel

CONCERT PIANIST,

After her recent successes in Berlin will appear in London during the coming season.



Elizabeth
Hazard
SOPRANO

Drawing Room
Concerts
Song Recitals

Direction
Emile Levy
141 Fifth Ave.

very sonorous, but he sings well and with clear pronunciation of the text. The tenor Arangi in the part of Hanno was lively and full of good musical intentions, which were not all fulfilled, however. Far better than I had heard it before was the orchestra, which behaved admirably, although some parts of the score are anything but simple or easy.

Wednesday night I witnessed a portion of a very good "Faust" performance at the Royal Opera House, not because I had a special longing for Gounod's too cloyingly sweet music but because I wanted to hear the young American soprano, Miss Farrar, who caused so much cable correspondence between Berlin and New York. I found everything verified that had been said in praise of the young lady herself. She sang her "King of Thule" with great tenderness of sentiment and expression, and warbled her jewel aria with the well-known clean, natural, inborn American coloratura cleverness. Besides these musical and vocal advantages Miss Farrar displays a perfectly charming, virginal and entirely prepossessing stage appearance. What wonder therefore that she has quickly won over her German audiences. But besides this she is also a great favorite and exceedingly popular with her colleagues of the Royal Opera House, and all the talk about intrigues of members of the personnel against the American artist, or non-confirmation of her contract on the part of the intendency, is bosh and nonsense!

An important musical creation which up to last Friday night I knew only by reputation is Albert Becker's B flat minor Mass. The lately deceased former conductor of the Royal Cathedral Choir owed his distinguishing cognomen of der Messenbecker (by no means to be mistaken for Beckmesser) principally to this work, unquestionably his greatest, and which some of the Berlin critics place by the side of Brahms' German Requiem. I should not for myself like to place it upon such a high pedestal, but fully agree with my confrère of the *Tageblatt*, who says that it is one of the most important churchly works of the last three decades, and that in this respect it deserves to rank with the compositions of Kiel.

In Protestant sacred music the work holds an exceptional position, in so far as the employment of the chorals is concerned, which, with special reference to the text, are given to the orchestra and the organ. Becker is the only one who so far has done this, just as he was the first among modern composers who has reintroduced common church hymns into his Mass. Not only in the matter of style, but also because of beauty of form and noble character, as well as vivacity of expression, is the B flat minor Mass a work of distinction. The invention is less original than poetic in sentiment, and the facture often furnishes big climaxes and effects by means of comparatively simple devices, although the orchestration as a whole is very brilliant, perhaps even a trifle too much so for a work of sacred denomination. The greatest beauties are contained in the first part, especially in the episodes which treat of the Incarnation of Christ.

The performance on the part of the venerable Singakademie Chorus was on the whole a very worthy one, Prof. Georg Schumann having taken special care evidently of the difficult eight part choruses, which went with precision, clearness in technical execution and a certain amount of brilliancy and volume of tone, which were missing frequently in performances under his predecessor's baton. The Philharmonic Orchestra also did its

share with credit, and only the solo quartet was not as good as might have been wished.

"Beethoven and Carreño." How does that rhyme together? In fact it doesn't, and yet our handsome countrywoman gave a recital with a program of Beethoven sonatas at the Singakademie Saturday night, and a good sized Berlin audience applauded vigorously and judiciously. In former years, not so long ago either, the "Valkyrie" of the piano was anything but a "classical" performer, but she is a woman not only of temperament but also of intelligence. This means that of course in the course of her intercourse with some of her four husbands, the penultimate—at least for the present—and musically most important one, Eugen d'Albert, has had some influence upon her which ripened and broadened her understanding of the master, of whose works he himself is one of the world's greatest interpreters.

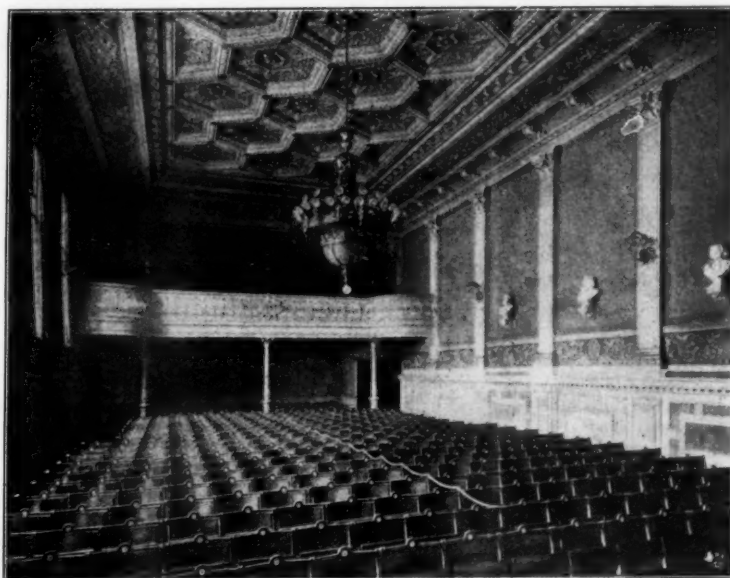
Hence this Beethoven program, which comprised the two E flat sonatas, from op. 27 and 31, of which the latter received a delightful reading; furthermore, the Waldstein Sonata, which was not so interestingly performed, but

nothing new in its program of three numbers. The pièce de résistance, and also the best interpreted work of the evening, was Raff's "Leonore" Symphony, which Weingartner conducted with spirit and evidently *con amore*, albeit it belongs to the by him otherwise despised category of "the symphonies after Beethoven."

Raff's two principal orchestral works, the "Forest" and the "Leonore" symphonies, seem to stand the test of time better than some of the musical creations of men with greater names, such as Mendelssohn and even Schumann.

August Goellerich, the long haired Liszt biographer and musikdirector at Linz on the Danube, will shortly publish with Schuster & Loeffler here a biography of Bruckner.

Court opera director and composer Gustav Mahler was married yesterday to Miss Alma Schindler, daughter of the well-known landscape painter by that name. As Mahler was born a Jew, but is baptized in the Roman Catholic faith, while the young lady belongs to the Lutheran creed, the marriage could not take place except under some tech-



BECHSTEIN HALL—BERLIN.

with great brilliancy in the virtuoso direction, and lastly the Appassionata, which was the most satisfactory reproduction of all, teeming as it did with redhot fiery feeling throughout, and with considerable dash and élan in the final presto.

From here Madame Carreño will go to Italy, as she told me after the concert, and will begin her tournée there at Turin, where verumtlich di Turino she will meet with success.

The program of the eighth concert of the Royal Orchestra at the Royal Opera House last night offered

nical difficulties. This seemed to interest Vienna society all the more, and the number of people that gathered in front of St. Charles Church was, despite the rain, a considerable one. They were, however, doomed to disappointment, for Mahler had fooled them, and the ceremony took place two hours before the advertised time.

In a performance of Eugen d'Albert's "Cain" at Weimar last week, the bearer of the title role and cudgel, Mr. Gruner, smote his stage brother Abel (Herr Zeller) so heavily upon the head, by accident of course, that the latter was not able to walk from the stage without a cane,

R. WATKIN MILLS

England's Eminent Basso.

In America, April, May, June, 1902.

CAN BE SECURED FOR
ORATORIO AND RECITALS.

Under the Sole Direction of
W. SPENCER JONES,
BROCKVILLE, CANADA.



**CHARLES W.
CLARK**
BARITONE.

Under Exclusive Management
BUREAU OF FINE ARTS,
806 Fine Arts Building,
CHICAGO, ILL.

BAYREUTH.

Full Cycle, attended by SPECIAL MUSIC and ART TOUR, accompanied by a cultured conductor and by PROFESSOR A. A. STANLEY, Director of the Ann Arbor School of Music, as Lecturer. Do on a card for details to

BUREAU OF UNIVERSITY TRAVEL, Ithaca, N. Y.



LOUISE B.

VOIGT

SOPRANO.

Oratorio, Concert and
Song Recitals.

Address

RICHARD BYRON

Manager.

301 West 139th Street, NEW YORK

ETHEL L. ROBINSON
(LONDON CONCERT DIRECTION)

Telegrams: 11 Wigmore St., Cavendish Square, W.

"Musikchor, London."

LONDON, ENGLAND.

Mme. TORPADIE-BJORKSTEN

Vocal Instruction,

839 Carnegie Hall,

New York.



MISS
**FEILDING
ROSELLE,**

Mezzo-Contralto.

ORATORIO, RECITAL, and OPERA.

ADDRESS:

221 West 44th Street, NEW YORK.

The Mendelssohn Trio Club.

Alexander Saslavsky, Violinist.

Victor Sörlin, Violoncellist,

Charles Gilbert Spross, Pianist.

For Terms and Open Dates address VICTOR SÖRLIN,
103 West 64th St., New York City.

which of course he likewise raised after the fall of the curtain.

Nellie Melba is gathering a troupe with which she intends to make an operatic tournee through Australia. Later one she will venture even into Japan and China, Tokio, Shanghai, and probably also Tientsin, being the cities which she intends to select for her artistic conquest.

A sonata for piano and violin by the young New York composer Rubin Goldmark was recently produced with much success at Vienna.

Among the musical callers at this office since my recent return from New York were Prof. Gustav Hollaender, the able director of the old renowned Stern Conservatory; Mrs. Godowsky, the wife of the great piano virtuoso, Leopold Godowsky; Sam Grimson, a young English violinist, and one of Joachim's favorite pupils, who will soon travel to the United States—that is Grimson, not Joachim; Moritz Mayer-Mahr, the famous piano virtuoso; Leonard Lieblich, my highly valued assistant and representative during my absence, who will now take a short trip to Paris and London, and Arthur M. Abell, THE MUSICAL COURIER's trustworthy violin expert.

Another Prodigy.

THE Bridgeport Farmer, in the course of a long article praising Miss Anna Merritt, a six and a half year old prodigy, of New York, says:

There was a sort of an impromptu concert, or, strictly speaking, a piano recital, on the stage of the Park City Theatre after the Slivinski recital last night. In this instance Slivinski was the chief auditor, although there were a few others present, and Anna Merritt, a six and a half year old miss from New York, was the performer. Miss Merritt is a musical prodigy, and as Slivinski said after listening to her performance of Mozart's Sonata in C, No. 13; Chopin's Nocturne in E flat; Sternberg's "Castagnette Caprice" and a Fugue by Bach, she is destined to a great future, and to astonish the musical world.

This little New York girl was brought to the city yesterday to meet Slivinski, and in the afternoon gave a short exhibition of her talent at the Steinert warerooms in Main street. She was accompanied by her teacher, William C. Rehm, whose studio is in the Steinway Hall in New York. Miss Merritt has always been a musical genius. Her temperament revealed that. She has been under instruction for two and one-half years, and has been a pupil for a year and a half of Mr. Rehm, who very naturally is proud of his young pupil and enthusiastic over her future. She has appeared in concert at Steinway and at Carnegie halls.

ANITA RIO ENGAGEMENTS.—Of the more important engagements this soprano has are these: April 3, Ottawa; 8th, Detroit; 13th, Boston; 14th, Newburyport; 15th, Salem; 16th, Hartford; 19th, Springfield; 24th, Newark; 25th, Albany; May 1, Spartanburg, S. C.; 6th, Albany; 8th and 9th, Nashua Festival; 13th, Champaign, Ill.; 16th, Ann Arbor, Mich.

She was the feature of the special musical service at the Church of the Ascension last Thursday evening, when the united choirs of St. Thomas, All Souls and Ascension church gave the "Stabat Mater," under the direction of Organist Charles Heinroth. She was in excellent voice, and her "Inflammatus" high C's rang out clear and true, while the "Quis est homo" duet went beautifully.

Others who appeared as soloists were Mrs. Mac Bride, alto; William H. Rieger, tenor, and Dr. Carl Dufft, bass.

Mrs. Ratcliffe Caperton at Ogontz School.

LAST Wednesday evening the pupils of Mrs. Ratcliffe Caperton, at Ogontz School, Philadelphia, gave one of the most successful and artistic concerts of the season. No school in this country offers to its students better advantages in music, and no better evidence of this fact is needed than the manner in which the program of last Wednesday was given. The large drawing room was beautifully decorated with palms, which completely concealed the musicians, who, led by Prof. Wm. Stobbe, of Philadelphia, played selections from "Faust" before the concert proper commenced.

Mrs. Caperton sang Schumann's "Widmung," arranged with violin and 'cello accompaniment, with good effect.

The next concert given by the class at Ogontz will be in April, and will be a program of German and Italian opera. The following is the program of last Wednesday evening, which was most enjoyable throughout:

| | |
|---|---------------|
| Chorus, XXIII. Psalm..... | Schubert |
| Misses Holden, Browne, Shull, Petersen, Forsythe, Carrington, Greenebaum, Johnson, Jefferson, Dissel and Mathieu. | |
| Violin obligato, Ave Maria..... | Bach-Gounod |
| Burst, Ye Applebuds..... | Emery |
| Miss Laura Browne. | |
| Madrigal..... | Victor Harris |
| Miss Jefferson. | |
| Aimez Moi..... | Bemberg |
| Miss Carrington. | |
| Duet, I Would That My Love..... | Mendelssohn |
| Misses Holden and Johnson. | |
| Frühlingslied..... | Von Fielitz |
| Miss Shull. | |
| 'Cello and violin obligati, In a Ballroom..... | Meyer-Helmund |
| Miss Johnson. | |
| Trio, Folk-song..... | Schumann |
| Misses Browne, Forsythe and Mathieu. | |
| Villanelle..... | Dell' Acqua |
| A Wild Rose..... | Knight-Wood |
| Miss Helen Forsythe. | |
| 'Cello and violin obligati, Le parole d'Amor..... | Gounod |
| Miss Mathieu. | |
| Theme and Variations, op. 106..... | Croch |
| Miss Eloise Holden. | |
| Frühlingszeit..... | Becker |
| Widmung..... | Schumann |
| Mrs. Ratcliffe Caperton. | |

CARL SCHLEGEL CONCERT.—This artist pupil of Professor Scherhey gave a well attended concert at Knabe Hall last Monday evening, assisted by Leo Schulz, 'cello, and Miss Zur Nieden, accompanist. He has a natural beautiful voice, dignified presence, and thanks to skillful use of the voice sings with ease and effectiveness. Perhaps his most finished efforts were Levi's "Letzte Gruss" and Bungert's "Wenn die wilden Rosen," which he sang with fervor and finish, giving Schubert's "Neugierige" as encore. He early in the evening gave Schubert's "Am Meer" well, reaching the high F sharp with wonderful ease, and in the "Pagliacci" prologue reached fine operatic heights. With continued study, combined with intellectual effort and development, Schlegel should make his mark as a leading baritone of America.

'Cellist Schulz contributed much enjoyed solos, notably the Rubinstein Melody, Schumann Andante, and Nocturne and Mazurka by Chopin and Tchaikowsky respectively. He, too, received hearty applause, and earned it. Miss Zur Nieden played sympathetic accompaniments, and an interested audience applauded with discrimination. Well-known conductors, such as Herr Klengel, of the Liederkranz, and others of prominence in musical fields were present.

Francis Fischer Powers' Fourth Recital of Advanced Pupils.

ON Friday evening last Francis Fischer Powers presented another of his attractive programs. The soprano was Mrs. George W. Parkhurst, of Topeka, Kan., and she disclosed a beautiful high voice, with a remarkably dark quality; one might liken it to velvet. Mrs. Parkhurst showed herself to be a great artist. The Tchaikowsky songs were sung with rare interpretation and tone color. In the Klein and Hermann songs she showed her versatility and musicianship. Her singing was a great delight and a helpful inspiration to all other singers. Miss Nina Thomas' beautiful dramatic voice rang out convincingly. The Secchi and Liza Lehmann songs were perhaps the most effective. William Nelson Searles, the bass, created the usual future. As a simon pure, unadulterated bass, without the "growl" which so many of our "eminent" bass singers possess, Mr. Searles ranks very high. Among Mr. Searles' selections the Gounod, Schubert, Lehmann and Hermann numbers were the most emphatically received. The Southwick songs were finely sung, but rather outclassed on such a program. However, they are very pretty and were much enjoyed. Following is the program:

| | |
|--|-------------|
| She Alone Charmeth My Sadness (Irene)..... | Gounod |
| Vision Fugitive (Hérodiade)..... | Massenet |
| Slumber-Romance (Philemon and Baucis)..... | Gounod |
| William Nelson Searles, Jr. | |
| Lungi dal Caro Bene..... | Secchi |
| Love Me or Not..... | Secchi |
| Miss Nina Thomas. | |
| O Wonne, O Pein..... | Tchaikowsky |
| Versöhnung..... | Tchaikowsky |
| Warum?..... | Tchaikowsky |
| Wiegenlied..... | Tchaikowsky |
| Nur wer die Sehnsucht kennt..... | Tchaikowsky |
| Mrs. George W. Parkhurst. | |
| Remember..... | Southwick |
| The Spanish Student..... | Southwick |
| At Night..... | Southwick |
| Mr. Searles. | |
| The Worldly Hope (Persian Garden)..... | Lehmann |
| Mirage..... | Lehmann |
| You and I..... | Lehmann |
| Miss Thomas. | |
| Golden-Tressed Adelaide..... | Klein |
| Irma..... | Klein |
| Credo..... | Hermann |
| Gypsy Serenade..... | Hermann |
| Mrs. Parkhurst. | |
| Forest Song..... | Kreutzer |
| The Wanderer..... | Schubert |
| The Horn..... | Flegler |
| Myself When Young (Persian Garden)..... | Lehmann |
| Mr. Searles. | |
| An Easter Offering..... | Metzger |
| Miss Thomas. | |
| Before the Dawn..... | Chadwick |
| I Said to the Wind of the South..... | Chadwick |
| Sings the Nightingale to the Rose..... | Chadwick |
| The Rose Leans Over the Pool..... | Chadwick |
| (The above songs are lyrics from "Told in the Gate," by Arlo Bates.) | |
| Mrs. Parkhurst. | |

At the following recital on the evening of Saturday, April 5 next, Mrs. Arthur Lingafelt, soprano; Miss Annette Langhorne, contralto, and George Seymour Lenox, tenor, will sing.

SAMMIS-JACKSON COMPANY DATES.—March 17, Freeport, Ill.; 18th, Plattsville, Wis.; 19th, Winona, Minn.; 20th, Dubuque, Ia.; 21st, Galesburg, Ill.; 22d, Quincy, Ill.; 24th, Peoria, Ill.; 25th, Decatur, Ill.; 26th, Springfield, Ill.; 27th, Bloomington, Ill.

LENA DORIA DEVINE

TEACHER OF
BLANCHE DUFFIELD, Coloratura Soprano;
MARY LOUISE GEHLE, Contralto;
JOSEPHINE MILDENBERG, Soprano;
FRED'K BUTTERFIELD ANGELL, Baritone,
And other prominent singers now before the public.

Vocal Instruction.

136 Fifth Avenue, NEW YORK.



KREISLER

JANUARY to MAY, 1902.

Wolfsohn Musical Bureau,
131 EAST 17th ST.,
NEW YORK.

William Fisher,

EXCLUSIVE MANAGER OF

Sara Anderson, AND Joseph Baernstein,

SOPRANO.

BASSO.

THE VENTH-KRONOLD QUARTET

CARL VENTH, 1st Violin.
RICHARD POLTMANN, 2nd Violin.
PHILIP HERFORD, Viola.
HANS KRONOLD, 'Cello.

Address all communications to CARL VENTH.

14 Seventh Ave., Brooklyn, N. Y.



Rebecca Holmes
VIOLINISTE.

Address:

32 West 40th St., - NEW YORK.

E. PRESSON

MILLER,

VOICE CULTURE.

601-602 Carnegie Hall, New York.

Telephone: 1350 COLUMBUS.



BOSTON, Mass., March 23, 1902.

THE second and last week of the Grau Opera Company presented the following works: Monday, "Tannhäuser"; Tuesday, "The Marriage of Figaro"; Wednesday afternoon, "Carmen"; Wednesday evening, "The Huguenots"; Thursday, "Lohengrin"; Friday, "Othello"; Saturday afternoon, "The Magic Flute," and in the evening, "Cavalleria Rusticana" and "I Pagliacci."

"Tristan and Isolde" was to have been given Thursday night, but owing to the indisposition of van Dyck and Bispham the opera had to be changed.

The patrons have had very little to complain of as regards changes in the announcements.

The great event of the week was the "Othello" performance.

In this opera Mrs. Eames was seen at her best and Alvarez gained a pronounced success. So also did Scotti.

The audience was madly enthusiastic at the end of the second act, and the performers were recalled time and time again. No such uproarious enthusiasm was displayed at any of the other performances.

Seppilli, who did so badly with "Aida," redeemed himself on this occasion and was brought out before the curtain in recognition. I was pleased to see this exceptionally talented conductor thus re-establish himself in the estimation of the audience.

It will be found that none of the later Wagner works found a place in the repertory during the season.

"The Magic Flute" and "Othello" drew the largest audiences. There was a large audience present at the performance of "Cavalleria" and "I Pagliacci." The season has proved a financial success.

The city of Boston instituted a music department April 23, 1898, for the purpose of creating a love for good music among the common people, and provided a municipal band of forty instruments to carry out the scheme. During the summer months about forty outdoor concerts are given in different parts of the city, besides the regular concert given on Boston Common each Sunday afternoon. E. N. Catlin was the conductor the first season, when only

outdoor concerts were given by the brass and reed band.

He was succeeded by Emil Mollenhauer, and the scope of the department increased by the institution also of a municipal orchestra.

The effort is made to have as many members of these organizations as possible native by birth, the assisting vocalists coming under the same head, while only English words are allowed to be sung.

Twice this past year Mr. Mollenhauer, with a well drilled orchestra of fifty players, has given a program of works by American composers only.

A second branch of this music department embraces the giving of organ concerts, for which purpose the city has provided a three manual organ and placed it in a municipal auditorium.

The third branch includes the giving of a series of concerts of chamber music, for which events the halls in the various public schools are utilized.

For these latter purposes a small orchestra of nine players is employed. The works for larger orchestras are condensed for the use of these nine players, and thereby the listeners, mostly of the wage earners' class, become familiar with compositions the hearing of which is a splendid school in the improvement of their musical taste.

I have attended some of these and been surprised at the appreciation shown by the audience, which listened in the most attentive and gratified manner.

A special effort of the trustees of the department (who serve without pay) is the presentation of the works of worthy American composers.

Is not this the most rational course pursued in behalf of the advancement of the cause of the native musician and composer, a cause that has long been advocated by THE MUSICAL COURIER?

Is there another such instance of municipal support to the cause of good music and native talent elsewhere in this country?

I went in to see "Ben-Hur" at the Colonial Theatre and hear Edgar Kelly's music. This big theatre was crowded to the doors by a most attentive and appreciative audience.

You of course know all about this music of Mr. Kelly's, upon what a high plane it moves—music that for genuine inspiration and happy adaptation to the demands of the drama I doubt could be surpassed by any of the contemporary composers.

In fact it throws down the gauntlet to the greatest of modern writers.

It is most gratifying to realize that an American composer has at last found recognition among his countrymen.

It is also gratifying to know that at last, after many years of neglect and straitened circumstances, this able and worthy composer now realizes a suitable income from the product of his brain.

Mr. Kelly now has the distinction of professor of music at Yale, a position he most ably fills.

I remember well his "Puritania," a comic opera, libretto by C. M. S. McLellan, first produced on June 7, 1892, at the Tremont Theatre, in Boston, by the Pauline Hall Opera Company.

As far as the music is concerned this work is a masterpiece in originality and spontaneity; in fact, it rises to a loftiness that places it among the best lyric works extant.

It is also buoyant and rhythmic in the extreme and wonderfully scored for the orchestra.

Unfortunately the work was burdened with a libretto that sought to be facetious over the hanging of witches. The location was Salem, Mass., in witchcraft days, a grimness of humor that was not sufficiently lightened by episodic contrast, hence it fell by the way.

Now here is the irony of fate. It probably took the librettist six weeks to cook up his book, and it took the composer one year to write the music.

Nevertheless the composer was obliged to divide equally with the librettist in the matter of royalties from performances.

If I remember rightly the composer got very little out of the undertaking to pay for his whole year's work, and what he did get was acquired through a process of law. A most discouraging experience for a composer of his marked ability.

Are we ever to have the English language employed exclusively upon our operatic and concert stage? Or must we wait until the public cry out against the present polyglot usurpation and the managers refuse to engage a singer who cannot, or will not, use the vernacular.

As long ago as when Seidl first came to the Metropolitan Opera, he declared that all the works should be sung in English. Someone replied that "the singers do not know English." "Well, let them learn it then, for they have no right to come here and employ other than the native tongue of the country."

There are good translations of every opera that has been performed by the Grau Company.

Let each city make a law that will compel foreign singers to use our language in all performances given within its precincts.

Let the audience hiss the singers if they fail to address it in its own tongue, and even the most prominent of our high priced foreigners will conform to the demand before they will lose their extortionate fees.

All these people sing in French, German and Italian, even if they do butcher the tongue somewhat; why not in English as well?

The most disgusting feature of this polyglot matter is the affectation of our native singers, even amateurs, who indulge this custom.

We have an English opera in Boston with a prima donna who sings all her parts in Italian, because she can't speak English.

Is the race of good native singers so extinct that candidates competent to assume operatic roles in a native opera company cannot be found? It looks like it.

The Cecilia Society here is soon to give Massenet's cantata, "The Promised Land," but are to sing it in French.

KALTENBORN QUARTET
FRANZ KALTENBORN, Solo Violin. GUSTAV BACH, Viola.
WM. ROWELL, Second Violin. LOUIS HEINE, 'Cello.

For Terms and Dates address

FRANZ KALTENBORN, 80 W. 82d Street, New York.

ELLISON VAN HOOSE TENOR.

Sole Management

Wolfsohn's Musical Bureau, 131 E. 17th St., New York.



Hattie Scholder
Phenomenal Child Concert Pianist
Age 10.

For terms, dates, etc., address
J. E. FRANCKE, 109 East 14th Street
S. EPPINGER, 718 Lexington Avenue,
New York.

ERNEST HUTCHESON
PIANIST

Management, HENRY WOLFSOHN, 131 East 17th St., New York.



MARY LOUISE CLARY

CONTRALTO.

Concert Direction: REMINGTON SQUIRE,

125 East 24th Street, NEW YORK.

Telephone: No. 1289 Madison Square.

GWILYM MILES,

BARITONE.

THE WOLFSOHN MUSICAL BUREAU,
131 East 17th Street, NEW YORK.

Personal address: 68 Morningside Ave., New York.

HERBERT WITHERSPOON
Opera, Oratorio, Concert, Recitals.

BASS

For Terms, Dates, &c., address

Residence Studio: The Hetherington, 571 Park Ave., New York.

Someone is engaged to convey to the Yankee chorus the correct lingo of the original diction, and I am told with the result of an amazing variety of accent unknown to the French language.

It is claimed that the parts of the work are loaned to the Cecilia, with the understanding that there shall be no translation, the copies to be returned to the publisher, or whoever loaned them, upon a certain day under a forfeit of an increasing sum of money for each day of delay. What rubbish!

At the last Cecilia concert the polyglot element prevailed, for the program dispensed Latin, French, Russian and some English.

Our poor mother tongue is getting to be like the prophet, without honor in its own country.

Edwin Klahre gave a concert at Steinert Hall on the afternoon of March 18, the third of a course of piano recitals. The program was a well varied one, embracing such authors as Beethoven, Mendelssohn, Chopin, Grieg, Rubinstein and others, the principal works being the C minor Variations and Sonata, op. 57, Beethoven.

For a busy teacher to undertake public performance is to court comparison with the results shown by the virtuoso whose sole occupation is that of a public performer. The pedagogue in such a case must necessarily find it difficult to successfully compete with the virtuoso, for to be a successful soloist one must devote all his time to the preparation and perfection of a repertoire.

Throughout his performance Mr. Klahre showed his musicianly conception of the material presented and an advance in technical facility over what was shown at his previous concerts. There was a goodly number present, and his efforts were warmly applauded.

Harold Bauer gave his fourth recital at Steinert Hall on the afternoon of March 19, his program including "Sonata Appassionata," Beethoven; Sonata, in B minor, Liszt, and "Carneval," Schumann.

The novelty, for it has not been played here in many years, was the Liszt Sonata, in the interpretation of which Mr. Bauer brought to his assistance that wonderfully fluent execution and expressive variety which distinguish his exceptional ability in works of this character. In the slow movement of the Beethoven Sonata and in some of the more gentle and expressive movements of the "Carneval" there was a lack of continuous flow, but, on the whole, the entire program was splendidly played. The audience filled the hall and was enthusiastic in its applause. Extra numbers were demanded at the end of the program.

Ernest Hutcheson gave his second recital at Steinert Hall Thursday afternoon, March 20, playing the Organ Fantasia and Fugue in C minor, Bach-Liszt; Schubert's D major Sonata; some pieces of Chopin; character piece, Mendelssohn; "Etude de Concert," in F minor, Liszt, and his own "Walkürenritt."

There is nothing new to say of his playing, more than was said regarding his work at his first recital. His playing is admirable in every respect, except in the matter of a want of more repose and a greater variety in expression. There was a large audience present that made manifest its pleasure in liberal applause.

On Good Friday night and the evening of Easter Sunday the Handel and Haydn Society will give, respectively, Bach's "Passion Music," "St. Matthew" and Haydn's "Creation." This will end the season of the society, which so far has proved one of its most prosperous financially.

Mr. Bispham lost his voice so completely during a concert in Worcester last week that he was obliged to leave

the stage. A specialist was called, who forbid the use of the apparatus for a week. The audience was consequently dismissed after applauding Mr. Bispham at the end of his short speech of apology. What a satire on the singer's unwitting abuse of his vocal powers.

WARREN DAVENPORT.

American Institute of Applied Music.

A N attractive program of dramatic readings, by Miss Edith Ford and Mrs. Emily Farrow Gregory, was given at the American Institute of Applied Music on Monday, March 17. The ladies were assisted by Tom Karl, the head of the vocal department of the institute, who, among other numbers, contributed three bright little Irish songs in honor of St. Patrick's Day. He was recalled with great enthusiasm and repeated one of them—"I Remember Meeting You," by Lohr—to the delight of the audience.

An informal recital by the students of the American Institute of Applied Music was held on the evening of March 21. The following program was given:

| | |
|----------------------------------|-------------------|
| Evening Peace..... | Gurlitt |
| Graziosa..... | Stiehl |
| Witches' Revels..... | Schytte |
| Gondolied..... | Gertrude Cheever. |
| Devil's Darning Needle..... | Haberbier |
| Berenice Congdon..... | Reinecke |
| Violin Sonata..... | Mozart |
| Magnhild Lindstedt..... | |
| Ave Verum..... | Mozart-Liszt |
| Siciliano..... | Moszkowski |
| Lucy Washburn..... | |
| Life's Lullaby..... | Lane |
| Song of Flowers..... | Lane |
| Cora Agnes Fields..... | |
| Song of the Rushes..... | Seeling |
| Etude in D minor..... | Heller |
| Clara Augusta Todd..... | |
| Moderato..... | Schytte |
| Allegretto..... | Schytte |
| Ada M. Valentine..... | |
| Les Filles de Cadix..... | Délibes |
| Red Roses in June..... | German |
| Florence Tyler..... | |
| Prelude No. 13..... | Chopin |
| Florence Bachman..... | |
| Vittorio mio cora..... | Carissimi |
| Lawrence Sammis..... | |
| Sonata, op. 53, Allegro..... | Beethoven |
| Hazle Ross..... | |
| Pastoral Sonata..... | Beethoven |
| Song Without Words, G minor..... | Mendelssohn |
| Prelude No. 16..... | Chopin |
| Charlotte Ethel Peckham..... | |

At the end of the program Mr. Karl sang some of his Irish songs, providing a delightful conclusion to a most interesting performance.

Herbert Witherspoon.

HERBERT WITHERSPOON, the basso, recently returned from a trip to St. John, N. B., where he sang in two concerts, March 12 and 1. The press comments given below show that he had his usual success with his audiences.

Mr. Witherspoon continues to book engagements for this season as well as for next year. He has just been engaged for a tour with the Chicago Symphony Orchestra, beginning April 29, and lasting probably two weeks. He will also sing in Brooklyn, March 27; Akron, Ohio, April 7; Belvidere, Ill., April 9; Chicago, April 10; Cleveland, Ohio, April 24, and probably also at Oberlin, Ohio, and Elmira, N. Y. Mr. and Mrs. Witherspoon have accepted several new pupils recently and will continue to teach until June 1.

Of Mr. Witherspoon it may be said he came, he saw, he conquered, and he takes back to his metropolitan home the pleasing assurance of having won a high place in the hearts of all music lovers here. His "Arm, Ye Brave," was given with a power and passion that raised a great degree of enthusiasm. It was a splendid interpretation and held the audience enthralled. His other num-

MME.

EVANS VON KLENNER



School
of
Vocal
Music.

Voice Culture, Style and Repertoire in
Four Languages.

Paris
Exposition, 1900.
Only Honorable
Mention or Distinction
of any Vocal Instructor

Residence-Studio:
230 West 52d Street,
NEW YORK.

bers were magnificently rendered. As one encore he gave an Irish love song, which captured his hearers and showed the singer was equally at home in the lighter and more popular music.—Daily Telegraph, St. John, N. B., March 14, 1902.

Mr. Witherspoon is a basso with a voice of sweetness and power highly cultured. * * *

Mr. Witherspoon was received with favor and rewarded by enthusiastic applause. His songs were all well given, the "Faust" number being particularly good. His voice is powerful, smooth and sweet, and he is a thorough artist.—St. John Globe, March 13, 1902.

The third name on the program was that of Herbert Witherspoon, a basso, who in Europe and the larger American and Canadian cities has won an enviable reputation. His work is clear cut and smooth, every note showing not only the finished artist, but the singer with a soul, and the power to move others to an enthusiastic appreciation of his art. Mr. Witherspoon captivated his auditors, and on all sides were heard words of warmest commendation. His dramatic rendering of the Serenade from "Faust" (Mephisto) was especially good, as also the "Hunting Song." In addition to his great gift of song, Mr. Witherspoon has a commanding, dignified presence, and a personality that wins hosts of friends. He is a graceful conversationalist and is in every respect a thorough man of the world. Modest to a degree, Mr. Witherspoon can see nothing wonderful in his gift that others find so entrancing.—Daily Telegraph, St. John, N. B., March 13, 1902.

With them appeared another singer, Herbert Witherspoon, a master of the art. * * * Mr. Witherspoon's voice is a perfect instrument for the musical expression of emotions, and is supported by a stately and agreeable presence, with a suggestion of dramatic energy.—St. John Star, March 13.

Mr. Witherspoon, the basso, or, rather, bass-baritone, is an artist new to a St. John audience, but he established a reputation for himself last evening which will always assure him a hearty welcome. Of particularly handsome appearance and affable stage manner, with a voice that is pure, full and even throughout his entire range, such is Herbert Witherspoon. He sang all the songs allotted to him with such an artistic finish that it is hard to discriminate, but probably that enjoyed most by the audience was his selection from "Faust," which proved his ability in operatic selections. His duets with Mr. McClaskey constituted a most enjoyable feature of the evening. The "Hunting Song," the final duet, was a splendid climax to a most brilliant concert.—Daily Sun, St. John, March 13.

MANTELLI

THE FAMOUS MEZZO-SOPRANO,
formerly of the Metropolitan Opera House Company,
and

LOUIS BLUMENBERG

VIOLONCELLIST,
CARL BRUCHHAUSEN, Pianist,
Begin a Tour to the Pacific Coast

On April 5.

THIS TOUR WILL INCLUDE MOST OF THE PRINCIPAL
CITIES WEST OF THE MISSOURI RIVER.

R. E. JOHNSTON

Books the Tour.

ST. JAMES BUILDING,

Broadway and 26th St., New York.

Concert Direction . . .

W. ADLINGTON,

22 Old Burlington Street,
LONDON, ENGLAND,

SOLE AGENT FOR

I. J. PADEREWSKI

And other eminent Artists,
Vocal and Instrumental.

TOURS and CONCERTS ARRANGED.

M. VITTORIO CARPI.

Vocal Instructor in Four Languages.

INVENTOR OF THE VOICE RECTIFIER.

210 West 59th Street, Central Park South, NEW YORK.



HOTEL RALPH, 319 SUTTER STREET,
SAN FRANCISCO, March 17, 1902.

ALTHOUGH we are in the midst of Lent the town has been more lively in musical matters this past week than for a long time previous. Indeed I have heard it asserted that in the East, where people are more puritanical and strict in religious observances, business in professional circles is very dull, and hence those who have musical wares to offer, or any other form of amusement for that matter, hie them to ungodly California, sure of a harvest of welcome ducats despite the season. But that is a matter that from long standing has become proverbial, and when men in high positions set the fashion what would you?

The weather has been ideal, and yesterday was so warm open windows were a necessity for comfort, and it is said the largest crowd ever seen there gathered on Cliff House Beach. March is evidently bent on keeping up his reputation, and having come in like the "roaring lion" is going to make his exit like the docile lamb.

To begin with the affairs in musical circles. On the evening of the 6th a testimonial concert was given to Henry Holmes, the English violinist, of whom I wrote you he was nearly at death's door with pneumonia some months ago. He has not mended as rapidly as his friends could desire, and this concert was the outcome of popular sentiment in his regard. There was arranged a fine program by the following: Stark-Jaulus Orchestra, Mesdames Paul Friedhofer, Oscar Mansfeldt, M. E. Blanchard, Nathan Landsberger, O. K. Cushing and Ernestine Goldman, and Messrs. Rötker, Friedhofer, Fickenschner, Wismer, Salomon, Theo. Mansfeldt, Hugo Mansfeldt, Landsberger, Pasmore, Martinez, Dellepiane, Sabin, Maurer. I understand that the affair was every way a success.

Monday evening, March 10, gave us the first appearance here in concert together of Mme. Abbie Carrington, prima donna soprano; Miss Mary Carrington, pianist, and Emlin Lewys, pianist, and late principal of the Virgil Piano School, London. The program gave us some very choice numbers, and the treatment without exception was most enjoyable. One sees at once that Madame Carrington in her operatic career must have been exceedingly popular. Her voice is not alone big with splendid resonance and carrying power, but is melodious and true to pitch. Her scena and aria, "Ah perfida," Beethoven, was given in splendidly dramatic style, as well as the aria from the prison scene, "Mefistofele," of Boito. Of the lesser numbers her voice showed most sympathy in Goring Thomas' "Song of Sunshine," and an encore, "Spring Is Coming," which really brought out the qualities in her voice better than anything she sang. Mr. Lewys' playing was scholarly and finished, and Miss Mary Carrington, as yet a young girl in her teens, showed surprising temperament and technic, giving all her numbers in a style that shows undoubted talent. "Le Papillon," Lavallee, was one of her best numbers; Gottschalk's "Tremolo" also showing her technic to good advantage. She is a

pupil of Mr. Lewys, and has been studying but four years. The Carrington-Lewyses have been but a short time in 'Frisco, but have made themselves very popular. The concert was a big success.

The third concert of the twenty-fifth season of the Loring Club was given at Native Sons Hall, Tuesday evening, March 11, under the direction of David W. Loring, and although it was the date for the first of Katharine Fisk's recitals at Sherman-Clay Hall, there was a crowded house. The program was as usual well selected, the novelty on this occasion being the "Farewell of Hiawatha," with H. H. Barnhart, basso cantante, in the solos. This was the best piece of work done by the club, and Mr. Barnhart sang magnificently, his splendid management of his powerful voice, as well as his thoroughly artistic interpretation of the lines, creating great enthusiasm and winning a recall, when the number was in part repeated.

Some of the numbers struck the ear as very ordinary material to spend so much work upon, and it is a surprising fact that, of the many things written for male voices, so few are really acceptable. Gouvy's "Awakening of Spring" was a silly composition, with unnecessary and tiresome repeats in it. Miss Grace Davis, the lady soloist of the evening, was entirely wasted in a number of so ordinary tone.

"King Waldemar's Chase," by De Koven, went off well, but the best club number was Hatton's jolly "Tars' Song," which was given with snap and spirit. On one of the unaccompanied numbers the club deliberately dropped at least one whole tone. This was horribly evident when an encore was demanded, and the piano gave the starting chord for a repeat. There are fine voices in this club, but they are not doing as good work as they can. One gets tired speculating on reasons why. It is the oldest club in the city and very select, voices being accepted only on proof of ability, so there seems to be no good and valid reason why the work should not be well up to the mark. Miss Davis probably never sang better in her life. A "Persian Love Song," by Kroeger, was the most enjoyable of her solos, and one of her encores, whose title escapes me, having a distinct Oriental character, was a gem. Two of the club members, Dr. Smith and Ed. Boyren, took the solos in the "Serenade," by Appel. The programs were beautifully gotten up, this being one of the customs of the club, a picture of Hiawatha and Minnehaha adorning the front page, surrounded by a border of blue, the words of every number being printed in full.

The Emma Nevada Concert Company gave a concert in Vallejo last Wednesday evening, March 12, to a full house, the concert being given in Farragut Theatre. Owing to the proximity of the Mare Island Navy Yard the audience was gay with uniforms, and many well-known officers and their wives were present. Another interesting feature of the concert was the presence of some relatives of the prima donna, who saw her on this occasion for the first time in many years, and her first music teacher, Ira Adams, of Calistoga, all of which made this particular concert of more than ordinary interest. Vallejo is known to be a very musical place, and certainly the enthusiasm

displayed went far to prove it. Mr. Maquarre, the flutist, was indisposed and had not come up from San Francisco, but the rest of the program was given in the usual artistic manner and was well received. Madame Nevada sang better, if anything, than at her appearances here, and won repeated encores. She was very obliging as to encores, and at her last recall seated herself at the piano and sang the "Mocking Bird," to the great delight of her relatives, who had repeatedly expressed a desire that she would, it evidently being associated with her girlhood days.

Leon Moreau, the young French pianist, was handicapped by having an upright piano to play on, grand pianos not having as yet become a part of Vallejo's progression, but he played well, and for one encore gave Liszt's "Liebestraum" a beautiful interpretation. Pablo Casals, as usual, carried off the house by the ears. His work is the most satisfying I have ever listened to, his intonation is like that of a human voice, and while he plays he seems lost to everything else. He is the true artist, and will receive an enthusiastic welcome whenever he comes this way. Madame Nevada's last concert is to be given at Lister Hall of Mills College. It was at the latter place she received her education.

The Fisk concerts have given us one of the greatest treats we have had in a long time. The singer's rarely beautiful contralto, her intensely dramatic interpretation and her charming personality make up a combination that wins her audience at once. Hers is one of the few real contraltos that give great satisfaction all through, although in the matter of her choice of selections I would rather hear her on the higher plane of music than have her descend for one moment to the frivolous class of music represented by "Butzemann" of Laubert, and things of its class that are better suited to voices of less noble timbre. Her Saint-Saëns numbers were thoroughly intelligent and artistically rendered, and her Dvorák biblical group was a sermon of intensely religious sentiment. Jensen's "Murmuring Zephyrs" was a delightful number, with an ideal piano support rendered by Fred Maurer, Madame Fisk's accompanist, who is the thorough and satisfactory artist in all he undertakes. "Si j'étais jardinier," by Chaminade, showed a versatility in combination with some Irish and old English songs hardly to be expected from a voice of such depth, but Madame Fisk seems able to rise to any situation. Her "Bendernere Stream," arranged by Scott Gatty from old Irish, was so tenderly reminiscent it brought tears to the eyes unawares and left one with a headache. Henschel's "Ancient King" was beautifully suited to her voice, but if I had my choice of all her songs and could hear her sing but one, I should choose to hear her incomparable rendering of these words, so often essayed and so seldom well interpreted in their sublimity of sentiment:

Oh, that we two lay sleeping
Within our nest in the churchyard sod,
Our limbs at rest in earth's quiet breast,
And our souls at home with God.

Her voice was so deep, so tender, so infinitely beautiful I could listen and never tire. There were four recitals in all, given under the direction of Bouvier and Greenbaum, who are responsible for many of the best we have enjoyed this season, and have still in store the Heinrichs in three recitals and Fannie Bloomfield-Zeisler, who will be welcomed with open arms. She is a great favorite on the Pacific Coast, and has many friends here who await her advent with impatience.

The opening reception and promenade concert of the annual spring exhibition of the San Francisco Art Association was given at Hopkins Institute on Thursday evening, the music under the direction of Sir Henry Heyman, who is also one of the directors. There was a particularly good exhibition of the work of some of our most prominent artists, and the orchestra discoursed a program of twelve select numbers during the evening. Concerts are to be given Thursday evenings, March 20 and 27 and April 3 and 10, for which programs of select vocal and instrumental music are being arranged also under Sir Henry's direction, during which time the paintings will be on exhibition.

To-night we have the von Meyerinck School of Music in a program of unusual excellence, which will include

ARTHUR VAN EWEYK
AMERICAN BARITONE.

(Leipzig Gewandhaus, Berlin Philharmonic, Singakademie, Bremen Philharmonic, Etc.)

IN AMERICA: Address BERLIN, W.,
October, November and December, 1902. Pallas Strasse 16.

GEORGE HAMLIN, Tenor
KIMBALL HALL, CHICAGO.

SYMPHONY CONCERTS.

FESTIVALS.

PHILADELPHIA ORCHESTRA.

FRITZ SCHEEL, Conductor.

For Terms and Dates address
BUREAU OF FINE ARTS,
Fine Arts Building, Chicago,
Or PRINCIPAL EASTERN MANAGERS
ORATORIOS.

OFFICE:
1820 CHESTNUT STREET.

the "Eliland" of von Fielitz, by Miss Helen Heath, and "Song of the Norns," cantata by Hofmann, besides a "Quartet Night," by Schubert, by the Misses Gibson, Craig, Burns and Davidson; trio, "Song of the Rhine Daughters," from the "Götterdämmerung," of Wagner, by Mrs. McGlade, Miss Burns and Miss Davidson; excerpts from the opera "Der Freischütz," of von Weber, by Misses Heath, Cullen and Craig, aided by the chorus of "Bridesmaids," the overture being rendered by four hands at the piano and the organ, by Mrs. Arthur Lewis, Fred Maurer, piano, and Miss Mollie Pratt, organist.

MRS. A. WEDMORE JONES.

A FRENCH-AMERICAN PROGRAM.

Several Notable Works Produced at the Meeting of the New York Manuscript Society.

THE fifth private meeting this season of the New York Manuscript Society took place last Friday evening in the Art Galleries at Wanamaker's department store. The entertainment was arranged by Frederick Dean, chairman of the music committee, and Frank L. Sealy, director of the program. It was a French-American program.

The concert opened with a sonata for violin and piano, by Smith N. Penfield, which was played by Gustav Dannreuther and the composer.

Miss Kathleen Howard, one of Madame von Klenner's best pupils, sang "Les Griffes d'Or," by Augusta Holmès, who is an honorary member of the society. Miss Howard possesses a rich and true contralto voice, and sings with ease and surety. She disclosed her own musical nature and the excellent method of her teacher. Her singing was complimented on all sides.

Albert Quesnel, a tenor of decided talent, sang two old French songs, "Avis à la Bergère" and "Ni jamais, ni tourjours."

Mrs. Frank L. Sealy, soprano, sang pleasingly a group of songs by H. J. Stewart, of Boston, and "Amoureuse," by Massenet, who is an honorary member of the society.

A suite for the violoncello and piano, entitled "Landscapes," by Carl Griener, was played by Mr. and Mrs. Carl Griener. As its name suggests, this is a descriptive piece. It is divided into four movements—"On the Shore," "Dawn," "Moonlight" and "Hunting Scene."

The concert concluded with "Hiawatha's Wooing," a dramatic cantata for four voices and piano. Miss Minne Humphries, soprano, took the part of Minnehaha; Mrs. Tirzah Hamlin Ruland, contralto, took the part of Nokomis; Charles Stuart Phillips, tenor, took the character of Hiawatha, and Percy Parsons, bass, the part of the Arrow Maker.

The words of the cantata are compiled and adapted from Longfellow's celebrated poem by Henry Earl Hard, of Brooklyn. The music is by Carl Venth, of the same city. Both Mr. Hard and Mr. Venth have done their work well. The singing of the cantata took just forty-five minutes. The composer was at the piano.

"Hiawatha's Wooing" is a work of undeniable merit. It is indeed one of the best things that Mr. Venth, prolific composer that he is, has done. He has caught the spirit of the words and wedded them to very bright and spirited music. Each of the singers has plenty to do. The composer has written very singable music. It was excellently sung. "Hiawatha's Wedding" will be given in Brooklyn next season. It is a work that can stand frequent repetition.

ALICE STURTEVANT OMITTED.—Owing to a typographical error the name of Miss Sturtevant was omitted in the program printed in this paper last week, in connection with the Second Avenue Presbyterian Church concert given by Bissell pupils. Miss Sturtevant sang well, and was one of the important features of the concert.



WASHINGTON, D. C., March 26, 1902.

MISS CAROLYN E. HAINES, a pianist of more than ordinary ability, is a native of Ohio, and belongs to a good old Southern family. She has filled successfully several engagements in the West and South, both in concerts and private musicales, and has received many flattering press notices. As a teacher of piano Miss Haines has been equally successful. She is just leaving a large class of pupils in her home city in Ohio and is on her way to Washington, where she is to make her future home. Here she will open a studio in the near future, adding a new specialty, ensemble instruction, also sight reading



CAROLYN E. HAINES.

classes to the usual course, and will accept chamber music and solo engagements. Some of the most successful work Miss Haines has done has been in connection with string trios and quartets. Here are a few press notices which show how Miss Haines is regarded in Ohio:

"She showed that she is qualified to rank among the most distinguished piano artists in this part of the country."

"She is not only a fine pianist, but a most excellent teacher, as shown by her piano students last evening."

Here is a press notice which tells of some of the pupils of Miss Haines:

"It was quite apparent that these young ladies have been studying to some purpose. They gave evidence of wonderful development of touch and technic."

Greater New York.

NEW YORK, March 24, 1902.

W. R. HEDDEN, Mus., Bac., organist of the Church of the Incarnation, continues his Lenten recitals, the last having a varied program, compositions by Bach, Haydn, Mendelssohn, Tchaikowsky, Lemare, Salome, de la Tombelle and Wagner. Duties calling the writer out of town necessitated the presence of a substitute, who reports a large audience in attendance, and evident appreciation of Hedden's playing of the Lemare Marche Solennelle, the Vorspiel to "Tristan and Isolde," and the big Mendelssohn Sonata I.

Clarity and exquisite shading were features of Salome's Berceuse, and adequate manual and especially pedal dexterity were evident in the Mendelssohn Sonata.

The electric motor was noisy, which ought to be remedied. Townsend H. Fellows, baritone of the choir, assisted, singing the "Evening Star" romanze and a Haydn "Creation" excerpt.

Mr. Hedden has given pleasure to a large circle of organ lovers, and as the organ is a beautiful one and the organist a lover of his work, a further series of recitals later will be sure to attract still larger numbers.



A packed house—1,300 people—attended the vocal and instrumental concert given by Platon Brounoff and a few of his advanced pupils at the Educational Alliance last week. Louis Cohen showed talent in a Schubert Impromptu; Clara Gorn's sweet soprano as well as sympathetic appearance won her applause; Anna Gonz, a girl of fourteen, played very well indeed, and Sara Fish played a Chopin Nocturne and "March and Dance of the Flowers," from the Suite, "In the Flower Garden," by Brounoff, showing good technic and taste. Undoubtedly the most advanced and brilliant player of the evening was Miss Carlin Hecker, who looked pretty and played well a Nocturne and Scherzo by Karganoff; these were difficult things, and the young woman did them with poetic understanding and fluent technic.

Master Mishel Shapiro repeated his customary triumph, receiving encores and recalls innumerable; he is a violin genius indeed. Finally, Brounoff sang Schumann's "The Two Grenadiers" with enthusiasm and effect, played his own Nocturne, a melodious thing of pleasing attributes, and finished the evening by singing the "Toreador" song, which always brings down the house. He also made remarks explanatory of the chief compositions done, and always had the attention of the audience when on the stage.



Felix Hughes and Lewis Coleman Hall, baritone and pianist respectively, on Friday afternoon last finished a series of Lenten musicales at the Tillinghast studios, Washington square North, which in arrangement and detail were unique. Hughes himself sang with fine baritone voice and in finished French, Delibes' "Les Stances" and Thomas' "Chanson bacchique." He is a singer of whom more will be heard, and that in the immediate future, too. Miss Dutton followed by exquisitely finished interpretations of these songs by Nevin: "African Love Song," "Mon desir" and "The Woodpecker." Miss Dutton sang beautifully, in most artistic fashion. Her entire tout ensemble and share in the musicale was a feature not to be forgotten. She was followed by Kyrle Bellew, the well-known actor, who gave a little English classic, but what it was the writer knoweth not, for he could not get near enough to find out. To close, a "religious musical mystery with stereopticon," called "La marche à l'étoile," was given, Mr. Hughes singing, with Mr. Hall at the

The American Institute of Applied Music.
METROPOLITAN COLLEGE OF MUSIC,
212 WEST 59TH ST., NEW YORK.
Faculty and Examiners include William Mason, Albert Ross Parsons, Harry Rowe Shelley, John C. Griggs, Paul Ambrose, Orton Bradley, Lillian Littlehales, Alfred D. Wickes, Kate S. Chittenden, Lisa Delhase-Wickes, Wm. F. Sherman, McCall Lanham, etc., etc.
Voice Department in charge of TOM KARL.
The residence department furnishes a refined and quiet home.
For information address KATE S. CHITTENDEN, Dean.

"The Science of the Art of Singing."

Revised Second Edition of
"VOCAL ART" and NEW TREATISE ON MALE VOICES,
with New Exercising Material, by
ANNA LANKOW.
Price for Combined Volumes, \$3.50.
Mme. ANNA LANKOW, 890 Park Ave., New York.
Breitkopf & Härtel, 11 East 16th St., New York, and all Music Stores.

Just Published by
G. SCHIRMER,
35 Union Square, NEW YORK.

Vocal Score of
MANRU. by I. J. PADREWSKI.
An Opera in Three Acts

Translated and adapted for performance in English by
H. E. KREHBIEL.
Price, Paper \$5.00 net; Half Morocco \$8.00 net.

From the above, Selections for the Piano,
Arranged by AUGUST SPANUTH.
Price, \$1.00 net.

As performed at the Metropolitan Opera House.

BOSTON QUINTETTE CLUB

North American Tour
Begins
October, 1902.
South America, 1903.

piano. This last I could not stay to hear. A distinguished social set was present, as may be seen by the following list of subscribers: Mrs. Lloyd Brice, Mrs. Henry Burnett, Mrs. Frederick Bell, Mrs. Perry Belmont, Mrs. Charles A. Childs, Mrs. Henry A. Crosby, Miss Josephine Drexel, Mrs. John C. Fremont, Mrs. Theodore Havemeyer, Mrs. Edward Kelly, Mrs. Isaac Lawrence, Mrs. Charles M. Lea, Mrs. John J. McCook, Mrs. Charles M. Oelrichs, Mrs. Benj. C. Porter, Mrs. M. Taylor Pyne, Mrs. Russell Sage, Mrs. James Speyer, Mrs. Charles L. M. Mitchell, Mrs. Edward N. Tailer, Mrs. M. Fisher Wright, Mrs. Caspar Whitney, Fred H. Baldwin, Augustus C. Gurnei, Davis C. Barnes, Charles Robinson, Amos Eno, B. C. Porter and George C. Munzig.

J. Warren Andrews gave the fourth and last of his organ recitals at the Church of the Divine Paternity last Thursday, and it is safe to say nearly every seat in the spacious white and gold edifice was taken. He played as his principal number the Guilman Sixth Sonata, following it with a tastefully varied exposition of the familiar Handel Largo. Capocci's brilliant Toccata in E flat pleased, while the "Mignon" Gavotte tickled those listeners to whom rhythm means music. He closed with the "Passacaglia." Miss Harris sang the Bach-Gounod "Ave Maria" and later Costa's "I Will Extol Thee," the latter beautifully. Gwilym Miles sang Buzzi-Peccia's "Gloria Te" and later the "Lost Chord," the former somewhat vociferously, the latter with exquisite taste and immense effect. His high F in this was of beautiful tonal quality, while the tasteful organ accompaniment and entire unity between singer and player increased its effectiveness.

At the Marble Collegiate Church there will be a special Good Friday and Easter morning service, at 11 both days. The program for Easter morning, at which the Dannreuther Quartet will assist, is as follows, Richard T. Percy, organist-director:

Organ—
Overture in F.....Faulkes
Fugue in G minor.....Bach
Strings, Andantino Romantique.....Raff
Anthems—
The Strife Is O'er.....Mendelssohn
Christ Our Passover.....Tours
Lights' Glittering Morn.....Parker
Awake, Awake.....West
Bass solo, Gloria Te.....Buzzi-Peccia
Alto solo, God Shall Wipe Away All Tears.....Sullivan

Katherine Ruth Heyman.

MISS KATHERINE RUTH HEYMAN will give her first New York recital at the present season in the ballroom of the Waldorf-Astoria Friday evening, April 4 commencing at 8:30 o'clock.

The artistic rank of this distinguished young pianist is well and widely known as soloist with the Boston Symphony Orchestra and the Kneisel Quartet, and such noted artists as Mmes. Schumann-Heink and Sembrich, Piançon, Campanari, Salignac and Hugo Becker.

Her first concert last fall was with the Boston Symphony Orchestra, and since that time out of town engagements have prevented an earlier appearance in New York.

Miss Heyman will be assisted by Mrs. Auld-Thomas, a young American soprano, who has won eminence abroad but is just beginning to be known in her own country.

Georges Chais.

GEORGES CHAIS, the baritone, has been asked to sing the baritone parts in the Brooklyn Institute's production of Liszt's "St. Elizabeth" on April 25.

It is regrettable that this artist is compelled to return about May 1 to Europe for a few months as this necessity has caused him to refuse several very tempting festival offers.

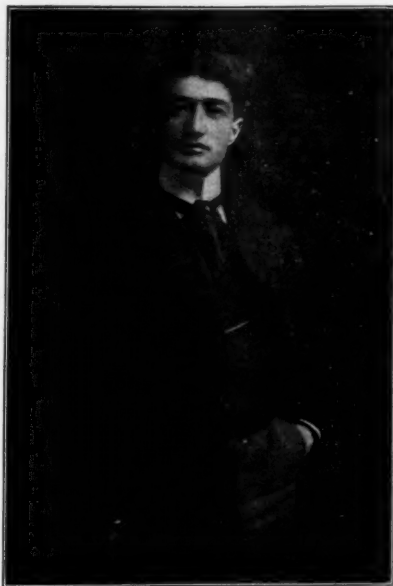
EDWIN GRASSE, HAUSER'S PUPIL.—Recent issues of this paper have referred to the great success of this blind boy violinist, who at seventeen has astonished the critics of Berlin. Our Berlin correspondent has confirmed this success, and a list of Berlin papers which have most laudatory notices includes the *Berliner Neueste Nachrichten*, *Berliner Zeitung*, *Berliner Tageblatt*, *Berliner Boersen Zeitung*, *Kleine Journal*, *Norddeutscher Allgemeine Zeitung*, *Volks Zeitung* and *Deutsches Reichsanzeiger*. Young Grasse gave a concert at Mendelssohn Hall prior to leaving, and his teacher, Carl Hauser, then conducted; while the lad has undoubtedly learned much since then, still he got here the right foundation, from Hauser, an experienced and able man.

THE
MOODY-MANNERS
OPERA
COMPANIES,
LIMITED.
Founded 1897.

• "A" Company is the largest English Opera Company that has ever toured Great Britain.
• "B" Company is the same as "A" Company in everything, except in numbers.
• Everyone concerned in English Grand Opera write in.
• Permanent Address:
• 44 Berwick Street, Oxford Street, LONDON, N. W.

PAUL DUFALT, TENOR.

THIS prominent French-American tenor is of a musical family, and is becoming increasingly prominent of late because of invariably effective appearances. Whether in concert or oratorio he invariably makes a hit, and that his services are appreciated at the Pilgrim Congregational Church (Dr. Storrs, Brooklyn) is evident from the fact that, notwithstanding numerous other changes in the personnel of this choir, he, like Tennyson's "The Brook," goes on forever. His singing of the tenor role in the Brooklyn Oratorio Society's performance of "The Messiah" last December was the one retrieving feature



PAUL DUFALT.

of the evening, and raised him many pegs in the estimation of concertgoers, and conductors, for it was a manly, reliable, self-poised interpretation.

Dufault studied with Birtz, of Montreal; Dobson, of Boston, and Madame Petersen, of Worcester, to whom he gives much credit.

Recent appearances have been so successful that THE MUSICAL COURIER prints the appended press excerpts with pleasure:

"ELIJAH" AT THE OCEAN GROVE FESTIVAL.

The soloists were Madame Meredith, soprano; Mme. Elizabeth D. Leonard, contralto; Paul Dufault, tenor; Gwilym Miles, basso; Walter Damrosch, conductor. One of the early successes on the program was Paul Dufault's artistic interpretation of the aria, "If With All Your Heart," &c. When I saw Walter Damrosch last night he said: "Paul Dufault, the tenor, who took the part of Obadiah, is a discovery of Professor Morgan's. He has that unknown quality that makes the singer. I think he will become the future oratorio tenor in America."—New York Herald.

"HYMN OF PRAISE," WORCESTER, MASS.

Of the soloists, Mr. Dufault stood head and shoulders above the others. His voice has broadened since last year, his tones are freer and there is no lack of musical feeling in all that he sings. His reception was thoroughly deserved, and the audience regretted that he had not more to do, even though his work was abundant and the music especially enjoyable of itself.—The Gazette.

"THE MESSIAH" IN BROOKLYN.

Mr. Dufault was in fine voice, and he sang the introductory number, "Comfort Ye," and "Every Valley," as well as "Thou Shalt Break Them," with fine effect.—Brooklyn Eagle.

BROOKLYN INSTITUTE SONG RECITAL.

Mr. Dufault's singing is notable for its distinctness and taste. He is always certain to win his audience. His solos were "Champs Paternels," from Mehul's "Joseph in Egypt," and "Stances," by Flegier.—MUSICAL COURIER.

Following came the bright, particular star of the evening, Mr. Dufault. He possesses a magnificent and well trained voice; its power is unusual, and when occasion necessitates its employment among the higher notes of the compass it remains under perfect control of the singer. The tones are full, clear and robust, his enunciation superbly clean cut, and when in the midst of the most delicate and softest tones every syllable of the words which he sang could be distinguished without effort in the farthest corner of the house.—Biddeford (Me.) Daily Journal.

Paul Dufault received a double encore to his aria by Mehul, and responded first with a gay waltz song, sung with true French vivacity, and later with a folksong, which allowed him to exhibit a delightful pianissimo. His voice is very agreeable, and his singing easy and intelligent.—Franco-American Convention, Springfield, Mass.

The crowning success of the evening was the grand singing of the phenomenal tenor, P. Dufault, of New York. Seldom have the people of Bridgeport had an opportunity of hearing an artist like Paul Dufault, who more than sustained his reputation on this occasion.—Bridgeport Evening Post.

Mr. Dufault possesses a very pure and splendidly cultivated tenor voice of great range and sweetness, and he sings with remarkable

expression. His singing last night was greatly enjoyed and tumultuously applauded, his voice being considered by many competent to judge as the finest tenor ever heard in Biddeford.—Biddeford (Me.) Record.

"SAMSON" IN WORCESTER.

The honors of the evening were without doubt divided between Mr. Dufault and Mr. Martin. Mr. Dufault's task was herculean, and he braced to it and did it well. He sang the long runs with perfect abandon and without the slightest difficulty. His voice was in good condition. The most exquisite piece of work in interpretation during the whole evening was his singing of "Total Eclipse." It was admirable.—Gazette.

"SEVEN LAST WORDS OF CHRIST" IN NORTH ADAMS.

Mr. Dufault's singing was the solo feature of the program, and was especially pleasing for the sympathetic quality of his voice, which accommodated itself alike to the spirit of the words and to the arrangement of the parts.—Evening Transcript.

"THE SEVEN LAST WORDS OF CHRIST."

Mr. Dufault's voice is a pure tenor, and is best described by the word "superb." He carried his audience with him from beginning to end, and was obliged to respond to many encores. In the sixth word Mr. Dufault proved himself to be an artist of rare merit. His enunciation was clean cut, perfect, and he displayed a voice of marvelous range, combined with sweetness, purity, fullness of tone and one containing the qualifications necessary for the high standard which he has attained in the musical world.—North Adams Herald.

"SAMSON" IN WORCESTER.

Paul Dufault has the title role of Samson. He it was who brought out the first applause of the evening when he sang with fine taste and feeling the aria, "Total Eclipse." An ovation awaited Mr. Dufault as he concluded singing that difficult aria, "Why Does the God of Israel Sleep?" One of the treats of the evening was the duet between Mrs. Harney and Mr. Dufault, "Traitor to Love," which brought out an irresistible encore, to which both artists had to respond.—Telegram.

Coming engagements are Orange, N. J., April 24, in "Samson and Dalila"; at Albany, N. Y., May Festival, in "Golden Legend," and a matinee concert, with others of importance pending.

COMING CONCERTS.

Sousa and his band will give a concert at the Brooklyn Academy of Music, Tuesday evening, April 1.

Wednesday evening, March 26, at Knabe Hall, the 'cellist Mark Skalmer gives a concert, assisted by Miss Hildegard Hoffmann, soprano; Leopold Winkler, solo pianist, with Max Lieblich accompanist.

Wednesday evening, April 2, at 8:30, at the Waldorf-Astoria, Miss Marie Kuhr and Edwin Lockhart will give a concert, assisted by Emma Williams, alto; Wm. Paulding de Nike, 'cellist; Henrietta Scheibe, accompanist.

Thursday afternoon, April 3, at 3 o'clock, at 142 East Thirty-third street, Bruno Huhn will give a concert, the artists being Miss Ethel Crane, soprano; Grace Campbell, alto; Mr. Gordon, tenor, and Heinrich Meyn, baritone. The "Spanisches Liederspiel," by Schumann, is to be sung by the quartet.

Hattie Scholder, the girl pianist, will give a recital at Clavier Hall Tuesday evening, April 8. The piano numbers include Beethoven's Sonata, No. 3, in op. 31, and Liszt's "Hungarian Fantaisie." Samuel Eppinger, the teacher of the little pianist, will play the orchestra part of the fantasia on a second piano. Miss Scholder will play other numbers by Grieg, Chopin, Schumann and Schütt. Leo Taussig, 'cellist, will assist.

AMY MURRAY AT SARANAC LAKE.—Miss Amy Murray gave a recital of Scottish songs at a hotel at Saranac Lake on March 18, and the pleasure which the singer gave at once secured her a second engagement. Charles Edmund Wark played the piano accompaniments. Miss Murray sang for the Englewood (N. J.) Women's Club on the afternoon of March 10, and ten days ago she filled an engagement at a private residence in New York.

WM. H
Rieger,
TENOR.
Oratorio, Concerts
and Song Recitals.
Vocal Instruction.
ADDRESS:
18 E. 22d St., New York City.

ACCOMPANIST.
F. W. RIESBERG.
INSTRUCTION.
PIANO, ORGAN, HARMONY.
With the MUSICAL COURIER.
Organist Rossville Avenue Presbyterian Church, Newark.
Secretary New York State M. T. A.
Residence-Studio: 954 Eighth Ave., cor. 56th St., New York.
Telephone: 452 Columbus.

ROSALIND L. BILLING.

MISS ROSALIND L. BILLING, a young and promising singer, is a native of Michigan, and took her first singing lessons at Notre Dame Seminary in Indiana. Her teachers there were impressed with the development of her voice, and encouraged by relatives and friends Miss Billing came to New York for advanced study. The young woman was fortunate in the selection of a teacher here—Mme. Emma Wizjak-Nicoleso—who is not only an excellent voice teacher, but who herself achieved fame as prima donna at the leading opera houses in Europe. Under Madame Wizjak-Nicoleso's guidance Miss Billing made rapid advancement. Last Wednesday evening the young singer made her first public appearance in New York at a concert given at the Waldorf-Astoria. The ballroom of the hotel was crowded with a fashionable audience, but there were also many musical people present. as

from all parts of the country. Many teachers will avail themselves of the privilege offered to take a course of instruction from the "Leschetizky of America," as Mr. Semnacher has been called. Mr. Semnacher's season has been an exceptionally successful one from all points of view, and he expects to be busy all the summer.

KUBELIK'S FAREWELL OF "FAREWELLS."

JAN KUBELIK, the Bohemian violinist, followed his farewells at Carnegie Hall last Friday afternoon, and at the Metropolitan Opera House last Sunday night, by giving his farewell of "farewells" at the Brooklyn Academy of Music on Monday night. As the young man sailed for Europe yesterday (Tuesday) he was unable to give any more "farewell" concerts. A large audience taxed the seating and standing room capacity of the old Brooklyn Academy, and for Brooklyn it was a

"Connais tu le pays," from "Mignon," and Bizet's "Pastorale."

Rudolf Friml accompanied for Kubelik. This was Kubelik's third Brooklyn recital. The first and second were given under the auspices of the Brooklyn Institute and the third was managed by Edward H. Colell, manager of Wissner Hall. The receipts for the third recital were several hundred dollars in advance of the first and second recitals.

Innes and His Band.

OWING to the great success which Innes and his band achieved at the Herald Square Theatre upon their recent appearance there, Manager Sam. S. Shubert has contracted for another recital by this splendid organization, which is now announced for Easter Sunday evening. In addition to the band, a notable array of soloists have been secured, including Signora Adele Borghi, Bohumir Kryle, Achille Alberto, Edgardo Zerni and Miss Frances Boyden. Easter music will be a feature, and a pleasurable program is assured.

Watkin Mills.

THE eminent English basso sails from Southampton on the St. Louis on March 29 after singing in "The Messiah" the previous evening at Albert Hall, London. His tour extends from the Atlantic to the Pacific, and will cover a period of fifteen weeks. He sings at the Louisville (Ky.) Festival on April 23 in Verdi's "Requiem," and at Dayton, Ohio, with the Amici Club in a recital. He is accompanied on his tour by the Polish pianist, Eduard Parlovitz. The following is from the Bradford (England) *Courier* of March 13, referring to the Choral Society's production of "Elijah" on the 12th inst.:

"Of the principals Watkin Mills must be accorded the pride of place, not only because he had the most prominent part, but because he filled it with such marked power and ability. He seems to have matured his conception of the Prophet. He gives it unction without exaggeration, dignity without stolidity, while his voice is as even, round and ringing in quality as ever it was."

Baernstein Again in the West.

AFTER singing "The Creation" with the Handel and Haydn Society in Boston on Sunday next, Mr. Baernstein goes direct to Minneapolis and St. Paul for two performances of "The Creation." Gounod's "Faust" in Providence, R. I.; Detroit, Mich.; Springfield, Mass., and Kansas City, Mo.; the Verdi "Requiem" and the Mendelssohn Club concert in Chicago; "Stabat Mater" and recitals in Toledo, Ohio; Indianapolis, Ind., and other Western cities will keep this favorite artist busy for the coming month.

The plans are already in work for a trip to the Coast for next season in joint recitals by Sara Anderson and Joseph Baernstein, which is arranged to include about sixty of the most important cities in the United States and Canada and to cover a period of twelve to fourteen weeks.

Eleanor Cleaver.

MME. ELEANOR CLEAVER, the contralto, who made such a successful appearance here two weeks ago, will sail for Europe again on the St. Paul on April 2. She goes to fill a number of engagements in London and Paris, and will probably return to America in the early fall.

PUPILS' RECITAL.—On Saturday, March 22, the pupils of Miss Clara Bell Bagg gave a piano recital at her studio, No. 139 East Sixty-third street.

The pupils who played were Miss Eunice MacKay, Miss May Ryan, Miss May Joyce, Miss Marie Pulling, Miss Flora Lente, Miss Annette Joyce, Miss Ethel MacKay, Miss Mary Wheelahan, Miss Nannie Atterbury, Robert Bagg, Jr., and Mathew Wheelahan, Jr.

The work done by the pupils was excellent, and was plainly the result of painstaking and conscientious teaching. Miss Bagg herself played the Sonata in C minor and Chopin's Grand Polonaise in A flat.



Photo by Falk, New York.

ROSALIND L. BILLING.

well as several critics, and these predicted great success for the young artist. Miss Billing's voice is a pure, high soprano, very sympathetic in quality.

The audience first heard Miss Billing in the duet from Mozart's "Don Giovanni," "La ci darem la mano," which she sang with Felix Hughes, and despite nervousness the soprano executed the difficult music with sincerity and charm. Later Miss Billing sang a group of songs—"Summer's Here," by George S. Aspinwall, and "At Parting," by Rogers, and in both revealed beauty of voice and expression. The audience recalled her several times. Miss Billing has a good stage presence and is very attractive in appearance.

April 10 she will sing for the Y. M. C. A.

Semnacher's Summer School.

WILLIAM M. SEMNACHER, the head of the National Institute of Music, has made elaborate preparations for his summer school at Rockaway Park, which will be opened early in June. In a few weeks Mr. Semnacher will take possession of the building which he has had erected on a beautiful lot near the ocean. This is a large and modern building, admirably suited for the purposes for which it was erected. Mr. Semnacher expects to conduct classes all the summer, and will have the assistance of the members of the faculty of his institute. Already a large number of applications have been received

most enthusiastic audience; indeed, at the close of the recital there were demonstrations that verged on hysteria. Kubelik repeated the numbers he played at Carnegie Hall last Friday afternoon, the Mendelssohn Concerto, the Hungarian Airs, by Ernst, and the Vieuxtemps Polonaise. As encores he played the Schubert "Ave Maria," arranged for the violin by Wilhelmj, an intricate study and the dainty Serenade by Pierné.

Miss Maria Victoria Torrilhon, pianist, and Miss Helen Buell, mezzo-soprano, assisted the violinist. Miss Torrilhon played a Rubinstein Barcarolle, a concert study by MacDowell and a Chopin Nocturne. Miss Buell sang

Portraits of Successful

BOWMAN

ADDRESS E. M. BOWMAN,

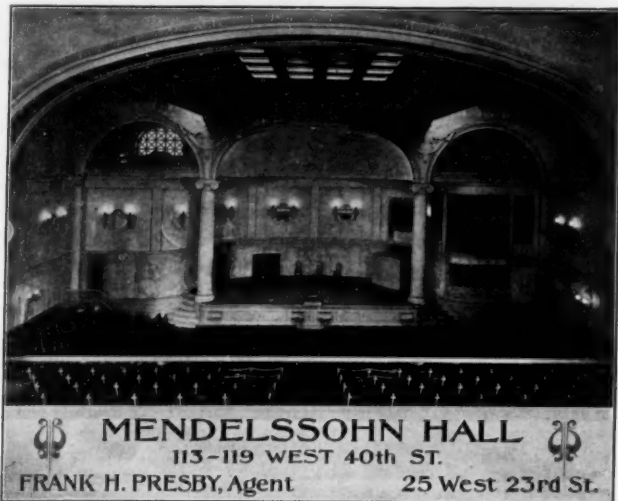
Piano and Theory Studio, Steinway Hall, New York.



EDWIN VAILE MCINTYRE, A. C. M.
Organist of the Second Baptist Church, St. Louis. Piano, Organ and Theory Pupil of E. M. Bowman.

PUPILS

Organist and Conductor of the
Baptist Temple Choir, Brooklyn.
Organ Privileges in New York and Brooklyn.



Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

Plunket Greene's Second Recital.

PLUNKET GREENE at his second recital in Mendelssohn Hall on Monday afternoon, March 31, will sing a new cycle of Irish songs by C. V. Stanford. There will also be a group of songs by the Hungarian composer Korbay, and songs of the sixteenth, seventeenth and eighteenth centuries. The program was published in THE MUSICAL COURIER last week.

FISK IN CALIFORNIA.

Distinguished Contralto Scores Brilliant Triumphs in San Francisco.

MME. KATHARINE FISK, who has made many and notable successes in Europe as well as all the principal Eastern cities in the country, is now for the first time singing on the Pacific Coast. In four recitals at San Francisco the eminent contralto has been accorded a series of ovations, and her rare art, beautiful voice and attractive personality have won genuine enthusiasm and cordial praise from the critics, as may be seen from the appended clippings:

Just before Madame Nordica left San Francisco she said that no one could afford to miss hearing her confère, Katharine Fisk. That indorsement was a pleasant sort of introduction for the famous contralto, quite new to California. After hearing her last evening it is easy to understand Madame Nordica's cordial enthusiasm.

At the conclusion of Mrs. Fisk's first program one felt as refreshed as at the close of a long walk on a fresh spring day. Not since Scalchi's palmy days has such a contralto been heard in this city. Mrs. Fisk's voice combines Trebelli's power and Scalchi's appealing sympathy. It expresses, at her sweet will, all phases of emotion; it charms equally with Chadwick's dainty "Dandelion" or with the magnificent arias from "Samson et Delila." Mrs. Fisk's art is perfect; her singing is irresistible.

One need not expect to sit through a Fisk recital and not have the lights grow misty, but just as sure as that is the laugh which saves the tear. There was probably not a dry eye in that big company when Mrs. Fisk finished Ethelbert Nevin's "Oh, That We Two Were Maying." This exquisite composition carried her voice to its mellowest depths. Immediately after that came Chadwick's tidbit, "The Dandelion"; then Gaynor's "Slumber Boat," and the Thomas "Japanese Love Song," and with them the audience was out

again in the sunshine. This group of songs concluded with "The Gardener and the Rose," by Emil A. Bruguere, of this city.

The three arias from "Samson et Delila" attested the fact that Mrs. Fisk is a great as well as a delightful artist, and her velvet voice brought out the intense emotions of the sentiment and the rare beauty of the music.

On the whole, there has not been so interesting a concert in this city for many a day. Mrs. Fisk is as captivating personally as she is artistically.—San Francisco Chronicle, March 12, 1902.

The song recital given by Mrs. Katharine Fisk, the renowned contralto, last night, proved to be a treat, the scope and pleasure of which were a surprise even to those who had anticipated much. Mrs. Fisk has a thorough equipment for delightful vocal work, a voice full, rich and eloquent, artistic training, the power of dramatic and emotional expression and a magnetic, attractive personality.

She began her program with Secchi's serious composition, "Lungi del Caro Beni." The Brahms, Schubert and Holländer songs were also of weight. Their severity is a test of power admirably met by Mrs. Fisk. She sang with a reserve and studied care that promised much for the more florid numbers. Lalo's "L'Esclave" and Fontenailles' "Obstination" brought out Mrs. Fisk's art of expression, the grace and poetry that is in her and much individuality of shading.

The songs in English were the greatest delight to her audience, because every syllable was distinct. Rarely does a singer enunciate with such crystal clearness as Mrs. Fisk; the words fall like dewdrops from her lips, pure and lovely. She sang a variety of familiar things, all touched by her originality and the full, glowing quality of her voice. The whole evening's enjoyment was compressed, however, into three great arias from "Samson and Delilah," by Saint-Saëns. Her forte is surely dramatic musical expression. Her contralto, with its range of sympathy and throbbing church tones, is best fitted to express the combination of action and passion found in the more strenuous kind of opera music.—San Francisco Bulletin, March 12, 1902.

Mrs. Fisk has the happiness to be a singer who can sing. She is one of the most roundly gifted vocalists that have been heard here, with every kind of competence for her art. With a deep, smooth, rich and exquisitely used voice, strong dramatic temperament and large intelligence, the singer presents a program of amazing variety with an altogether exceptional satisfaction to her audience. She phrases beautifully and delightfully. Her enunciation is a model of the art, and she has style—lots of it.—San Francisco Call, March 12, 1902.

POWELL IN POLAND.

THE following paragraph appeared in the Brooklyn Eagle:

"Alma Webster-Powell, the Brooklyn soprano, has been singing in Warsaw and has received the following notice from the Warsaw Kurjer:

Pianista kompozytor p. Eugenjusz de Pirani oprócz towarzyszenia p. Webster-Powell, odegrał sam cały szereg utworów Bacha, Chopina i swoich. W grze jego jak i w utworach znaczących muzyka wykazała się w doskonałej szkole. Technika posiada p. Pirani wysoko rozwinięta, w samej jednak grze widnieje jakas chwiejność rytmiczna, pewien niepokój, wpływający na nierówność tempa.

"Mrs. Powell's voice and enunciation must both be singularly good."

Our Warsaw correspondent sends us this interesting item about Alma Webster-Powell's success in that city:

Pann. Alma Webster-Powell una Américanka supranska zt en szkole aria Mozartowski nypowski neda purinski vocalenski por Schitowski witi uplausenski grossky.

We agree with the above statement.

Blauvelt a Versatile Singer.

SOMETHING over a week ago Mme. Lillian Blauvelt sang at an afternoon concert "Dich theure Halle," from Wagner's "Tannhäuser," and "Elsa's Dream," from "Lohengrin." The same evening she sang "The Valse," from Gounod's "Romeo and Juliette," and the Bolero from Verdi's "Sicilian Vespers." How many of the foreign singers can equal Madame Blauvelt's versatility? Madame Blauvelt is an American.

Correspondence.

NASHVILLE.

NASHVILLE, Tenn., March 18, 1902.

ONE of the most delightful recitals given before the Philharmonic Society this season was that of Leon Marx on the afternoon of February 10. His program was a varied one, and contained many novelties as well as other numbers that usually appear on a violin recital program.

The clubs have held their regular meetings, presenting good programs.

The Amateur Musical Club, of which Mrs. M. S. Lebeck is president, gave a delightful Schubert-Schumann program at their last meeting, each number being given with splendid execution and taste.

The Philharmonic Society gave a most pleasing club recital before a large and appreciative audience.

It was one of unusual variety, embracing a song cycle, "Summertime," by Landon Ronald, sung by Justin Thatcher, tenor, and a musical idyll of Liza Lehmann's, which was rendered by Mrs. Carrie Smith McClure, soprano, and Justin Thatcher.

In the former Mr. Thatcher did some wonderful tone coloring, and more than sustained his reputation for beautiful quality of voice.

His work in the Lehmann cycle was very artistic, as was also Mrs. McClure's. Other features of the program were a group of songs sung by Mrs. McClure, two movements of an Arensky concerto played by Miss Mary Lyles McClure, the orchestral part by Miss Deseunke and the Andante Cantabile (Tschaiakowsky), by the Philharmonic String Orchestra, with J. H. Guest as conductor. Miss Snow, Miss Deseunke, Mr. Miller and Mr. Guest added strength to the program by their pleasing accompaniments.

Miss Katharine Stewart, one of Nashville's rising young singers, gave a recital before a large audience and received a most cordial reception. She was ably assisted by J. H. Guest, violinist.

Of all the musical attractions that have come to Nashville this season none have captured the general public and the musical loving people as did Ellery with his Italian band.

They came almost unheralded, but left with all Nashville at their feet, winning their way through merit alone, and their music did more in an educational sense than anything of the kind ever heard in the city.

Nashville is justly proud of its great institution of learning, Vanderbilt University, so that it was not surprising that they gave the Glee and Instrumental clubs a great ovation at their annual concert, on the evening of March 14. The theatre was specially decorated in their honor with a great profusion of old gold and black, the college colors, the program a very attractive one, altogether an evening long to be remembered. With the opening of spring comes a long list of unusually fine musical attractions. These, however, shall be mentioned in the next letter.

CLEVELAND.

CLEVELAND, Ohio, March 20, 1902.

A FEATURE in the musical development of Cleveland, whose importance cannot yet be estimated, is the Sunday afternoon popular concerts, under the management of a citizens' committee, of whom the moving spirit is Conrad Mizer, a man who knows and loves the common people.

That there is a demand for these concerts is evident from the fact that the Grays' Armory, Cleveland's inadequate apology for a music hall, cannot begin to contain those who seek admittance. That the supply can meet the demand is proved by the merit of the programs given by the forty-five musicians who constitute the orchestra. These men are playing at the various theatres and elsewhere during the week, but are glad to make common cause on Sunday and help foster the love of music among the masses.

The first plan of having a different conductor from week to week has, happily, been abandoned, and now Johann Beck and Emil Ring, both able conductors, serve alternately.

Last Sunday's program presented creditable compositions of three Cleveland composers, Anton Krausslich, Josef Narovec and Charles G. Sommer. The Serenade of Tidl for flute and French horn was excellently played by Carl Bernthaler and Fritz Fischer. William A. Willett, of the Chicago Auditorium Conservatory, delighted the audience by singing "Gloria," by Buzzi Peccia, and the "Yeoman's Wedding Song."

This Cleveland Grand Orchestra but foreshadows that permanent organization which will soon be inevitable.

Paderewski's recital of March 12 was eagerly enjoyed by such an assemblage as always greets him here. Among the out of town people the Oberlin contingent was particularly large.

A very popular evening in the Temple course was given by Sibyl Sammis, soprano; H. Evan Williams, tenor; Gwilym Miles, baritone, and Minnetta Henneberger, accompanist.

Everyone here knows and enjoys Mr. Miles in the songs of varied character which his repertoire includes, but best of all in his ballads of a quaintly humorous or rollicking type.

Mr. Williams, in contrast, charms with his lyrics, using a very effective sotto voce on occasional high tones.

During Mr. Williams' stay here he gave a recital at Beckwith Church, where he used to sing when Cleveland was his home. William B. Colson, organist, assisted as soloist and accompanist.

Kubelik's third recital occurred Sunday night, March 16, at the Opera House. The more favorable environment made his playing even more magnetic than before.

The Philharmonic Quartet ended their series of chamber music evenings March 18. The Mozart A major quintet for clarinet and strings, a famous and most beautiful composition, was a decided novelty, not having been



SOUSA AND HIS BAND

Office: Astor Court Building, New York.
Nineteenth Semi-Annual Tour.

Route March, 1902.

| | | |
|------------------------------|----------|----------------------|
| Thur., 27, Frankfort, Ky. | Matinee. | Capital Theatre. |
| Thur., 27, Lexington, Ky. | Evening. | Lexington Opera H. |
| Fri., 28, Mayeville, Ky. | Matinee. | Washington Opera H. |
| Fri., 28, Cincinnati, Ohio. | Evening. | Musie Hall. |
| Sat., 29, Huntington, W. Va. | Matinee. | Davis' Theatre. |
| Sat., 29, Charleston, W. Va. | Evening. | Burling Opera House. |
| Sun., 30, Washington, D. C. | Evening. | National Theatre. |
| Mon., 31, Baltimore, Md. | Evening. | Musie Hall. |

| | | |
|----------------------------|----------|---------------------|
| Tues., 1, Brooklyn, N. Y. | Evening. | Academy. |
| Wed., 2, Middletown, N. Y. | Matinee. | Armory. |
| Wed., 2, Newark, N. J. | Evening. | First Reg't Armory. |
| Sun., 3, Harlem, N. Y. | Matinee. | New Star Theatre. |
| Sun., 3, New York City. | Evening. | Met. Opera House. |

Spring Tour—Northern New York and Canada, May 11 to 29.

May 30 to June 15, Willow Grove, Philadelphia.

June 28 to Sept. 1, Atlantic City.

Sept. 3 to 16, Pittsburg Exposition.

heard here before. Josef Narovec played the clarinet part with the requisite skill and taste. The clarinet quintet is such a good combination of tone color that it is surprising it should be so unusual.

Other numbers were the Beethoven Serenade, op. 8, for violin, viola and cello, and the Quartet, op. 18, No. 4.

The quartet have had a busy season, having given a number of concerts out of town, including recent dates in Columbus and Delaware and a series in Akron.

The feature of the last fortnightly afternoon was the Brahms "Liedeslieder," sung by Mrs. Ford, Mrs. Stafford, Mr. Douglass and Mr. Saal, with Miss Goedhart and Miss Thayer at the piano. The interdependence of the several parts was so well sustained that an unusually good unity of effect was secured. Miss Root, violinist; Miss Keller, soprano, and Miss Perley, pianist, contributed very enjoyable numbers.

The "Daisy Chain" was given a third time this winter at Plymouth Church by Miss Hilker, soprano; Miss Lewis, contralto; H. M. Cole, tenor, and Francis Sadlier, baritone.

A better quartet to interpret this fanciful work of Liza Lehmann's would be hard to find. The sentiment and music demand a youthful freshness of voice and a naiveté of style that but few singers possess.

At a recent presentation of "The Messiah" by the Haydn Choral Association at Beaver College, Edwin H. Douglass, tenor, and W. C. Howell, bass, were soloists.

William B. Colson plays Gounod's "Redemption" for the Philharmonic Society at Dayton, April 3. This choral society was founded in 1874, and is now conducted by Blumenschein.

Among the interesting events announced for next month are a recital by Madame Nordica and a concert by Hoffman, Kreisler and Gérardy, certainly a strong combination of artists.

Miss Kathryn Collins' March studio musicale presented the following pupils: Daisy Davis, Mabel Meunier, Mrs. Eichhorn, Mrs. Creswell, Evelyn Stimpson, Jennie Wilkinson, Ruth Stranahan, Carlos Whittenmeyer, Irma Dennerle, Clara Miller, Edith Deal, Annie Oldham, Mrs. Jones, Hulda Cold, Elsie Brown, Florence Salbaum and Myrtle Fix.

FARGO.

FARGO, N. Dak., March 18, 1902.

WITH the week ending all musical events will close until after Easter. In February S. Siegel, the mandolinist, played to a very small but appreciative audience at Stone's Hall. Mrs. Whitworth accompanied and George Edwards played piano solos.

Some numbers from Mendelssohn's "Elijah" were given by the Fargo Musical Club Monday night, March 10. Messrs. Ashleman, Pope, Stout, Edwards, Putnam and Penniman, Mesdames Burnam, Beaudoux, Wheeler, Penniman, Putnam, Dodsley and Miss Hubbel participated.

February 22 was celebrated by the G. A. R. with a complimentary concert tendered by Mrs. Whitworth, Miss Johnson and Mr. Ashleman. A musical program presented by the senior class of the High School, under the direction of the supervisor of music, Mrs. Theodosia Harrison, was a creditable performance, those participating being Misses Ethel Bliss, Olive Lewis, Lottie Wall, Nellie Orchard, Reuttschler, Minnie Carpenter, Theodosia Harrison and Lulu Rohan, Messrs. Edwards, Hector, Champine, Rudd, Weible and others. A fine new Kimball two-manual organ was dedicated at the Methodist church here, January 10, A. M. Shuey presiding, assisted by local talent.

The Fargo College Glee Club of twenty members, led by Mr. Penniman and assisted by George Stout, violinist, gave a concert at Stone's Hall March 20. The annual St. Patrick's Day concert at St. Mary's Cathedral enlisted the members of the choir and some outside chorus singers. Thanks to what must have been a special dispensation from Bishop Shanley, they were given more latitude than is usual in that church, and were allowed to use some operatic selections, Miss McCormick, a pupil of Mrs.

Ward's, singing "Lieta, Signor," and Mr. Orchard, "Oh, Thou Sublime, Sweet Evening Star." Mrs. Shattuck, organist, sustained her reputation as a soulful and sympathetic accompanist. The program was well arranged and given with enthusiasm.

A musical program was given at the Methodist church Friday night, February 28. Miss Lottie Wall, soprano, and Dr. and Mrs. Putnam contributed numbers.

The Metropolitan Band gave a social and musical Wednesday night, February 26. W. D. Allen, Messrs. Rudd and Mrs. Whitworth played.

MRS. T. A. WHITWORTH.

SYRACUSE.

SYRACUSE, March 15, 1902.

THE most notable musical event of the month was the Paderewski recital. There was a large audience warmly demonstrative, but nothing approaching a frenzied manifestation. The program numbers were all familiar, and therefore more enjoyable and instructive perhaps to the concert-goer and the student. He was recalled several times after the concluding number, and responded with the Liszt Hungarian Rhapsodie No. 2.

The Morning Musical's next recital occurs March 19, presenting a Brahms program by Prof. Conrad Becker, Prof. Adolf Frey, Mrs. Adolf Frey and Mrs. C. N. Daman.

Harry Leonard Vibbard gave the first of his annual Lenten recitals the 10th. A simple announcement is enough to insure an overflowing house, and many turned away before time of the opening number, which speaks volumes for the work of this superior organist and thorough musician. He was assisted by J. Barnes Wells, tenor of the First Presbyterian Church, East Orange, and Miss Grace Grannis, contralto, of the Park Church quartet. The program consisted of compositions by Guilman, Faulkes, Debat-Ponson, Bach, &c., all delightfully interpreted and listened to with close attention. I cannot refrain from voicing the public verdict concerning the rendition of "Onaway, Awake, Beloved," as given by Mr. Wells, which was most flattering. The other vocal number was a setting of "Douglas, Tender and True," by Sumner Salter, sung by Miss Grannis.

The next recital will be March 24, with Bertrand Bedell, baritone, and Miss Laura Cowan, soprano, both local favorites.

The Liederkreis are to hold a festival on Easter Monday. Professor Kuenzen is directing the chorus and orchestra rehearsals. Miss Lillian Littlehales and other talent has been engaged for the occasion.

Miss Littlehales, whose name is so familiar to readers of THE MUSICAL COURIER, is one of a talented family who are justly popular in Syracuse musical and social life. She has numerous forthcoming engagements. We have little opportunity of hearing her, having, I think, appeared only in a series of salon concerts in connection with Mrs. Evelyn Choate and Miss Bertha Bucklin during the present season. Her sister, Miss Florence Littlehales, is a pupil of Madame Wyman.

Prof. Tom Ward, who has for so many years been identified with Syracuse musical life, gave a concert February 27 in the Central Baptist Church. The choruses and part songs were the most artistic and enjoyable numbers on the program, the parts well balanced, the intonation pure, pitch accurate and with good coloring. Clarence Burr, of the choir, a young man with a good, resonant baritone voice, sang Denza's "Galloping Steed," and was enthusiastically recalled. He has a superabundance of temperament that will require intelligent control. Miss Martha Lighton, the possessor of a large dramatic soprano voice, sang Dudley Buck's "When the Heart Is Young." There were two duets by Carraciola, sung in a piquant manner by Misses May Webb and Alice Montgomery, and a quartet, "The Parting Kiss," pleasingly rendered by Miss Webb and Mrs. W. H. Main (who, by the way, has a very rich contralto voice), Mr. Ward and Mr. Burr. The program included selections for the harp by Signor Fabiana, whose professional card reads: "Teacher of piano and singing for eighteen years to Paris

nobility, and preluding on piano and harp." The signor was enthusiastically received. The ensemble numbers were "The Singers," by Gaul, an arrangement of Molloy's "Love's Old Sweet Song," "Moonlight," by Fairing, and a Smart trio, "The Fays."

The Kilties' Band and choir will present two programs at the Wieting the 25th.

Preparations for the Music Festival in April are active. The committees have opened their headquarters, the rehearsals of the chorus are frequent and the managers have completed their negotiations with the soloists, the list including the Boston Festival Orchestra, Gwilym Miles, Sara Anderson, Olive Mead, Harold Bauer, Mme. Louise Homer, Campanari and others. A detailed account will be given in THE COURIER columns later.

The Syracuse University Glee and Instrumental clubs gave their annual concert this week. A great crowd of friends greeted them, and if encores are proof of excellence, "nuf sed." But the work was most excellent, a result to be expected with the training received from Professor Vibbard and so many notably good voices. "The Sword of Ferar," by Bullard, was conceded to be their best effort. C. A. Yates, Walter Stevens, Raymond Hockenberry and A. G. Durston are the members of the University Quartet. Harold Bemis received warm applause for his cello playing; G. Alexander Russell played the Leschetizky "Octave Intermezzo," giving as encore a dainty composition of his own, and J. Barnes Wells, a former member of the club, sang two numbers and an encore.

The novelties were a megaphone chorus and an "Illustrative Overture" by the instrumental club founded on a recent college incident, the initiated needing no analysis of the composition.

Richard Grant Calthrop has been chosen as the director of the vocal department at the College of Fine Arts of Syracuse University, the place made vacant by the death of Prof. Unni Lund. Mrs. Amy Crane, of New York, a pupil of John Dennis Mehan, and Mrs. Vernelia Gilmore Nichols, of this city, have been added to the college faculty. The department is large and constantly increasing, and that the instruction is of a superior order is evidenced by the excellent impression the pupils give in concert and the enviable positions many of them secure.

E. D. T. C.

SCRANTON.

SCRANTON, Pa., March 18, 1902.

THE Scranton Conservatory of Music, under the direction of Prof. J. Alfred Pennington, has done much for musical culture in this city. The past season has been particularly remarkable for advance as regards this institution. Fortnightly recitals have been given by the pupils and a number of artists' recitals have been included in the list of entertainments. Among those who have appeared on these occasions have been Godowsky, Carl Faeltel, Hochman and Von Sternberg.

Additional interest attaches to the coming of Madame Schumann-Heink on Easter Monday, because it will be the professional debut of a young woman of Scranton, Miss Clare Horan, who has been a pupil of Leschetizky for the past three years. Miss Horan returned from Vienna a few months ago, and expects to go back soon to continue study. The great master has given her exceptional encouragement for a career.

The April concert of the Scranton Symphony Orchestra is to be the most interesting in detail of any in its history. A program of unusual scope will be given, and there will be a talented soloist.

The Second Presbyterian Church is endeavoring to secure the services of Miss Grace Spencer as a soloist. Miss Spencer and Mrs. H. H. Brady, Jr., are perhaps the most popular of the local amateurs. Both are pupils of Mme. Timberman Randolph, whose vocal work has become such a feature in this region.

Ralph Williams, the well-known tenor, has received a flattering offer from a metropolitan church, which, it is understood, he will not accept at this time.

SIG. ABRAMOFF,
Formerly one of the principal basses of
the Metropolitan Opera Company.
Voice Cultivation.
OLD ITALIAN METHOD
SPECIALTIES: Equalizing the Voice, Curing
Tremolos and Break in the Voice.
Studio: 3 East 14th St., New York.

HAVE YOU SEEN THE NEW SONG,
"BUBBLES."
Published by BERENICE THOMPSON,
126 Maryland Avenue S. W., Washington, D. C.
Singers, inclose stamp and program for sample copy.

MAX DECSI,
VOCAL SPECIALIST.
Teacher of Anita Rio, Alice Nielsen, Sibyl Sammis, Agnes Paul De La Paz, Dr. Ion Jackson, Julian Walker, Geo. Stevens and others now before the public.
Studio: Carnegie Hall.

MISS HELENA AUGUSTIN,
PIANIST.
836 Seventh Avenue, New York.
Concerts, Recitals, etc.

**SCHOOL FOR PIANOFORTE
AND MUSICAL THEORY.**
MRS. CLARA A. KORN, Director.
660 Springdale Ave., East Orange, N. J.

ALICE THURLOW,
CONTRALTO.
Concert, Musicals, Church.
Wm. O. Wolfe, Manager,
8 East Twenty-third Street.

**HARRIETTE
CADY**
Concert Pianist.
ADJUNCT:
STEINWAY HALL
OF CARE MUSICAL COURIER.

ARTHUR D. WOODRUFF,
Conductor and Teacher of Singing.
Preparation for Oratorio and Church.
Studios: 136 Fifth Avenue, New York City.
"The Commonwealth," East Orange, N. J.
Mondays and Thursdays.

PAUL DUFAULT,
TENOR.
Oratorio and Concert.
139 West 23d St., New York.

ROBERT J. WINTERBOTTOM,
Organist at Great Organ,
Trinity Church, Broadway.
PIANO AND ORGAN RECITALS
AND INSTRUCTION.
434 Fifth Avenue, near 39th Street, New York.

W. R. HEDDEN, Mus. Bac.,
SOLO ORGANIST—RECITALS.
Choir training, boys or mixed voices. Song
coaching. Organ, piano and harmony lessons.
25 East 35th St., New York.

CARL HAUSER,
VIOLINIST—INSTRUCTION.
ENSEMBLE PLAYING
1364 Lexington Avenue, New York.

HUGO KAUN,
HARMONY, COUNTERPOINT, FUGUE, FREE COMPOSITION AND ORCHESTRATION.
From June 1: BERLIN, W., Gleditsch Strasse, 49.
Now: MILWAUKEE, 523 Milwaukee Street.

Mesdemoiselles VERSIN,
Authors of the
PHONO RHYTHMIC FRENCH METHOD.
Winter address:
465 Lexington Avenue, NEW YORK.
Summer address:
Newport House, BAR HARBOR, ME.

CLIFFORD ALEXANDER
WILEY,
BARITONE.
ORATORIO, SONG RECITALS, CONCERTS.
64 West 98th Street, New York.
Voice Placement and
Breath Control. Telephone: 1658 Riverside.

In FLORENCE, ITALY (Piazza Cavour 2),
SCHOOL OF SINGING
FOR LADIES.
Signora **Vittoria Coppi-Baldisseri**
Pupil (diplôme) of the celebrated
MATILDE MARCHESI, of Paris.
CONCERT. ORATORIO. OPERA.

Established 1832.
Chas. F. Albert,
Philadelphia's Old Reliable Violin House.
Manufacturer and Importer of
VIOLINS and STRINGS,
205 South Ninth St. 205
PHILADELPHIA, PA.
The Chas. F. Albert Patented Triple Covered Violin
G and Cello G and C Strings.
J. LEWIS BROWNE,
CONCERT ORGANIST—PIANIST,
Atlanta, Ga.
DELMA-HEIDE,
Tenor Singer and Teacher,
WILL REMAIN IN ITALY ANOTHER YEAR.
Address care THE MUSICAL COURIER; or, Corso
Venezia 65, Milan, Italy.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,
1er Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cast.
41 rue des Martyrs, Paris.

LA VILLA VIOLETTE

TROCADERO,
22 rue Raynouard. Mme. Fiesinger.
Assortment of rooms. Excellent table. Gardens.
All facilities of bus and tram.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, solège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

FRENCH SCHOOL

M. DUMARTHERAY,

From Sounds to Literature, Pronunciation, Accent, Conversation, (Opera.)
14 rue Taitbout.

Mme. FLORENZA d'ARONA,

VOCAL PROFESSEUR,
5 rue Bassano, Paris.
Time filled. Early application necessary for lessons during the Spring and Summer.

Miss JULIA KLUMPKÉ,

VIOLINISTE.
Pupil of MM. Eugene Ysaie and G. Rémy.
Concerts, Musicales, Lessons, Violin and Accompaniment.
10 rue Froidevaux, Paris.

MME. ROBINSON DUFF,

PROFESSEUR DE CHANT,
4 rue de la Renaissance l'Alma, Paris.

Mme. ROSINE LABORDE,

PROF. DE CHANT,
62 rue de Ponthien, Paris.

MLLE. GRACE LEE HESS

Supplementary Education. SCHOOL.
French Language Obligatory.
145 Avenue Victor Hugo, Paris.

MLLE. KIKINA,

PROFESSEUR DE CHANT.
Ancienne Elève de MARCHESI,
100 Avenue de Villiers, Paris.

MLLE. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.
(Av. Marceau).
22 rue de Chaillot.

MLLE. MARTINI,

Artiste Opéra, Opéra Comique, Théâtre Lyrique,
Professor of "Mime."
Silent Interpretation, Stage Business, Gesture, Pantomime, &c.
87 rue St. Lazare, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by
KIMON'S PRACTICAL SYSTEM.
(3 francs, post free.)
Private lessons by M. D. Kimon,
10 rue Cambon, Paris.

Mme. ROGER-MICLOS,

PIANO-PARIS.
Elementary and Superior Class and Private
Public Pupils' Concerts.
(l'Etoile).
27 Avenue MacMahon.

MME. J. VIEUXTEMPS,

VOCAL PROFESSOR.
Classes and Private Lessons. Placing and Mending of Tones.
25 rue de Tocqueville (Monceau).

BALDELLI,

ITALIAN BARITONE.
Théâtre Royal, Madrid. Professeur de Chant.
(Champs Elysées).
6 rue Euler, Paris.

This space will be devoted to piano compositions by
HENRY XANDER.
Published by JOHN F. ELLIS & CO
237 Pa. Av., N.W., Washington, D. C.
Now being performed by prominent pianists
with much success.

Kathrin Hilke,

Soprano.

ORATORIO, CONCERTS, MUSICALES,
149 West 18th Street, NEW YORK.

NEW YORK.

SHANNA CUMMING,

SOPRANO.

1424 Pacific Street, Brooklyn.
Telephone 906A, Bedford.

WOLFSOHN MUSICAL BUREAU.

PLATON BROUNOFF

Voice Culture, Coaching, Piano.
LECTURE-RECITALS ON RUSSIAN
LIFE AND MUSIC.
Vocal Solo, Choral and Piano Illustrations.
10 EAST 17th STREET, NEW YORK.
BRANCH, 231 EAST BROADWAY.

THE KLINGENFELD COLLEGE OF MUSIC

-AND-

SCHOOL OF ELOCUTION.

108 Hancock Street, BROOKLYN, N. Y.

LEO SCHULZ,

'Cello Virtuoso,

77 WEST 55th STREET, NEW YORK.

ELIZABETH D. LEONARD,

CONTRALTO,

Oratorio, Concerts, Drawing Rooms,

325 West 87th Street,
NEW YORK.

Blanche Duffield,

Soprano.

111 West 114th Street, NEW YORK.
WOLFSOHN MUSICAL BUREAU.

Mr. and Mrs.

John Dennis Mehan,

SUITE SEVENTY,

Carnegie Hall, New York.

INTERNATIONAL

MUSICAL AND EDUCATIONAL EXCHANGE.
CHARLOTTE BABCOCK. KATHARINE INGERSOLL.
CARNEGIE HALL, New York.

SARAH KING PECK,

SOPRANO,

CONCERTS AND ORATORIO.

55 West 85th Street, New York.

PAUL LISTEMANN,

VIOLIN VIRTUOSO.

FRANZ LISTEMANN,

'CELLO VIRTUOSO.

118 East Eighty-sixth Street, New York.

FRIEDA STENDER

SOPRANO.

CONCERT OR ORATORIO.

Private address: Bay 29th St. and Benson Ave.
Bensonhurst, Brooklyn.

Management of L. M. Ruben,
108 Fifth Ave., New York City.

LILLIE MACHIN,

VOCAL INSTRUCTION.

Certificated pupil of Vanucci.
1203 Carnegie Hall, New York.



H. R. KNOPE,

ARTISTIC

Bow and Violin Maker.

IMPORTER AND DEALER IN

FINE OLD VIOLINS and 'CELLOS.

ARTIST BOWS and STRINGS.

The Finest and Largest Collection of

Old Violins and 'Cellos in America.

119 East 23d Street, New York.

ARTISTIC REPAIRING.

WHOLESALE AND RETAIL.

Makers of the celebrated H. R. Knopf Violins

and 'Cellos, endorsed by many artists.

NEW YORK.

MRS. ROLLIE BORDEN LOW,

SOPRANO.

Recital, Concert and Oratorio.
Vocal Instruction.
Address: 205 West 56th Street, New York.

MRS. L. P. MORRILL,

SCIENTIFIC VOICE CULTURE.

The Chelsea, 222 West 23d Street, New York.

KATE STELLA BURR,

VOCAL CULTURE—ACCOMPANIST.

Coach to leading artists. Correct interpretation.
Highest artistic finish. Opera, Oratorio, Song
Recitals. Organist-Director Grace M. E. Church.
Studio: 76 West 82d Street, New York.

JOHN YOUNG,

TENOR.

Oratorio and Concert.
271 West 113th Street, New York.

HUBERT ARNOLD,

VIOLINIST—INSTRUCTION.

138 West 65th Street, New York.

J. JEROME HAYES,

VOCAL INSTRUCTION.

Studio: 40 West Twenty-eighth Street.

THE BERTA GROSSE-THOMASON

SCHOOL FOR PIANO.

Piano Classes. Theory, Harmony, Composition.
W. E. BASSETT. Tuition per term, \$15 to \$50.

Percy Hemus,

BARITONE,

(St. Patrick's Cathedral.)

Vocal Instruction.

104 West Sixty-fourth Street, New York.

DR. FRANKLIN LAWSON,

TENOR.

Tel.: 972 Riverside. 2611 Broadway, New York.

STOLEN CORRESPONDENCE

Between Musical Celebrities, by

B. A. SHARP.

American News Co., 41 Chambers St., New York,
Luchhardt & Belder, 10 East 17th St., New York.

50 Cents.

MARIE A. STILWELL,

CONTRALTO.

Oratorios, Concerts and Musicals.
(Washington Avenue Baptist Church.)
73 Gates Avenue, Brooklyn, N. Y.

CHARLES FRANK,

BASS-BARITONE.

Vocal Instruction.

Opera, Concert and Oratorio.

Studio: 226 East Sixty-ninth Street, New York.

Ernst H. Bauer,

Solo Violinist and Teacher; also Theory
and Harmony.

Graduate of the Royal High School in Berlin.

480 FIFTH AVENUE, NEW YORK.

NEW YORK.

GEORGE ENSWORTH,

Baritone,

Address, 24 West 72d St., NEW YORK.

VICTOR BAILLARD,

BASSO-BARITONE.

Oratorio and Song Recital.
Address: 141-143 Fifth Avenue, New York.

THOMAS SINCLAIR GORE,

BARITONE-SOLOIST.

Concert—Church—Opera.
39 West Twenty-sixth Street, New York.

MRS. IRENE AMSEL,

Through her unique and special method, undertakes the perfect placing and finishing of the voice for amateurs as well as artists.
AMSEL OPERA SCHOOL.
632 Lexington Avenue, New York.

WADE R. BROWN,

Organist, Accompanist and Choral Conductor.

Instruction Piano, Organ, Theory,
Song Interpretation.

19 West 103d Street, New York.

MR. BRUNO HUHN.

The Sherwood, 58 West 57th St., New York.
Piano Lessons and the Art of Accompanying.
To Vocalists—epertoire, Style and Finish.

MAX BENDHEIM, Vocal Instruction.

Studio: 332 West Fifty-sixth Street.
Combines the bel canto of the old Italian school with the declamatory style of the modern German. Particular attention paid to Breathing and Enunciation. At Asbury Park, N. J., July 1 to Sept. 15. Send for circular and terms.

J. W. PARSON PRICE.

VOICE CULTURE AND ART OF SINGING.
10 East Seventeenth Street, New York.

"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing, entitle him to a high rank among teachers."—MANUEL GARCIA.

CAROLINE MIHR HARDY,

Dramatic Soprano.

81a Keap St., Brooklyn, N. Y.

EDWARD BROMBERG,

BASSO-CANTANTE.

SOLOIST OF THE BRICK CHURCH.

(37th St. and Fifth Ave.)

ORATORIO, CONCERTS, SONG RECITALS,

VOCAL INSTRUCTION.

Residence-Studio: 135 West 91st Street.

HANS TIETGEN,

VIOLIN MAKER

and dealer in Old Italian Violins.



Importer of VENETIAN and
Prepared Roma "Pure Quint" Strings.

32 Union Square East,

NEW YORK CITY.

CARL FISCHER, 88, 8 & 10 Fourth Ave., New York.

NOVELTIES.

The Lizard and the Frog, a bright, snappy, characteristic novelty by Theo. F. Morse, 50c.

La Rose Intermezzo, a charming number in valse tempo and a favorite everywhere. E. Ascher, 50c.

Our Wedding Day Waltz. This is certainly a novelty and introduces Carmen, Tannhäuser, 65c.

Bridal Chorus, Miserere from Il Trovatore, arranged by Theo. M. Tobani.

All of above also published for Orchestra and Band.

MUSIC PUBLISHER and IMPORTER. A complete stock of imported sheet music and Books. All well-known publishers are represented.

"THE METRONOME." A monthly published in the interest of the musical profession. Subscription, \$1.00 per annum; 10 cents each copy.

COLOGNE-ON-THE-RHINE.
Founded in 1850.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); second, Vocal, and third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing.

There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music),

ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c.

Teaching staff consists of forty teachers.

Winter Term begins September 15; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfsstrasse 3-5). The yearly fees are 200 marks (80) for piano, 100 marks (40) for violin, 50 marks (20) for all the other orchestral instruments, and 20 marks (10) for solo singing.

For full details apply to the Secretary.

WOLFSSTRASSE 3-5, COLOGNE, GERMANY

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

THE BALDWIN COMPANY,
CINCINNATI, OHIO.

**PARIS
1900.**

STRICH & ZEIDLER,

STRICTLY HIGH-GRADE GRAND AND UPRIGHT PIANOS.

134th Street and Brook Avenue, NEW YORK.

POPULAR PEASE PIANO CO.
Factories: West 43d Street.
Office and Salesrooms: 109 West 42d Street,
NEW YORK.

Germany.

LEIPSIG.

DRESDEN.

Mrs. SKENE-GIPSER.

Only opportunity in Leipzig to study the
Leschetizky Method.

ONCE A WEEK IN DRESDEN.

Best recommendations by Leschetizky, Nikisch,
Hans Sitt and others.

Piano Lessons given in English or German.

STUDIO: 39b Zelter Strasse, LEIPSIG.

CONCERT DIRECTION

(Agency Founded 1870)

HERMANN WOLFF.

Germany: Berlin and Flottwellstrasse 1.
Cable address: Musikwolf, Berlin.
Proprietor and Manager of the Philharmonic
Concerts, Berlin; the new Subscription Concerts,
Hamburg; the Reichenstein Hall, Berlin.
Sole representative of most of the leading artists,
via: Joachim d'Albert, Stavenhagen, Mme. Car-
reño, Mlle. Kleeberg, Mlle. Marcelle Sembrich,
Emil Goetz, the Berlin Philharmonic Orchestra,
Manager of the American tours of Josef Hofmann,
Eugen d'Albert and Pablo de Sarasate.
Principal Agency for Music Teachers.
Apply for Catalogue.

Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900: 1,277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Braunroth, Döring, Draeseke, Fahrman, Frau Falkenberg, Fuchs,
Höpper, Janssen, Löffel, Kluge, Fri. von Kotzebue, Krause, Mann, Fri. Orgel, Paul, Frau Rappoldi-
hahner, Remmele, Reuss, Schmöle, Von Schreiner, Schulz-Beuthen, Fri. Sievers, Fri. Spliet, Starcks,
Tyson-Wolff, Urbach, Vetter, Winda, Wolf, Wilh. Wolters, the foremost members of the Royal Court
Orchestra, headed by Concertmaster Rappoldi, Grützmacher, Feigler, Bauer, Biehling, Fricke,
Gahler, Wolfermann, etc. Education from beginning to finish. Full courses or single branches.
Principal admission times: begin April and September. Admission granted also at other times.
For prospectus and other information apply to our American Representative.

E. A. LEOPOLD, Vocal Instructor, NEW HAVEN, CONN.

The Stern Conservatory of Music,

FOUNDED 1850.

22. Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:
Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral
instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY
PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard Hans Fittner, Prof. Philipp
Reiter, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreyschock, Anton Forstner, Otto Heg-
ner, Prof. Ernest Jodliczka, A. Papendick, Gustav Pohl, A. Sormann, Prof. E. E. Taubert, Guenther
Freudenberg. SINGING—Frau Prof. Selma Nicklass-Kompner, Mme. Blanche Corvelli, Wladyslaw
Seidenmann, Alexander Heinsmann. OPERATIC AND DRAMATIC CLASS—F. Jacques Goldberg.
VIOLIN—Lady Halle (Wilma Norman-Neruda), Prof. Gustav Hollaender, Bernard Desau, Willy
Nickling, W. Kämpelmann. CELLO—Eugen Sandow. HARP, HARMONIUM—Franz Pönnitz. OR-
GAN—Otto Dänel, Royal Music Director, etc.
Charges: From 125 marks (\$39) up to 800 marks (\$190) Annually.
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation
hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE, 19.

Director: Dr. HUGO GOLDSCHMIDT. Principal Teachers: Prof. XAVER SCHARWENKA,
K. K. Hofpianist; PH. SCHARWENKA, C. ANSORGE, W. BERGER, W. LEIPHOLZ, MAYER-
MAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VAN BRENNER-
BERG (Violin); VAN LIEB ("Cello"); KNUFFER (Opera).

Pupils received at any time.

**THE NEW LOCATION OF THE
Cincinnati Conservatory of Music,**

MISS CLARA BAUR, Directress,
HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates
those seeking a musical education after the best
methods of foremost European Conservatories.

The faculty includes some of the leading Artists
and Musicians of America.

The environment of the NEW LOCATION, with re-
spect to refinement, home comfort and luxurious
surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills overlooking the
city, in the FINEST BUILDING DEVOTED TO MUSIC IN
AMERICA.

Day and boarding pupils enrolled at any time.
For catalogue address

MISS CLARA BAUR,
Cincinnati Conservatory of Music,
Highland Ave. and Oak St., CINCINNATI, OHIO, U. S. A.

**A. B. CHASE
PIANOS.**

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GORLITZ

119 New Bond Street,
LONDON, W.

European-American Concert Bureau

Nine years Director of Paderewski's Tours
Sole Agent and Manager of Kubelik.

AMERICAN TOUR OF KUBELIK, 1901-1902
Under Management of
MR. DANIEL FROHMAN & MR. HUGO GORLITZ.

ASHTON'S ROYAL AGENCY

38 Old Bond St., LONDON, W.



BY APPOINTMENT TO
His Majesty The King, Her Majesty Queen Alexandra, and
Their Royal Highnesses Prince and Princess of Wales.

Concert, Theatrical, Variety.

Artists introduced, Tours and Concerts arranged and managed.

The Royal Agent for Drawing Room Entertainments.

CONCERT DIRECTION

CHARLES KING,

312 Regent Street, London, W.

Telegraphic Address: "ARTISTLIKE, LONDON."

AGENCY FOR LEADING ARTISTS AND MUSICAL ORGANIZATIONS.

RECITALS DIRECTED AND MANAGED.

TOURS ARRANGED. WRITE AND ARRANGE APPOINTMENT.

**THE
CONCORDE
CONCERT
CONTROL**

and Orchestra, Entertain-
ment and Lecture Bureau.

Telephone: 4153 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE.

"Undertakes Good Artists Only."

The St. James' Budget says: Mr. Norman Concorde is the most ener-
getic and up-to-date man in his profession.

Music says: The C. C. C. is influenced solely by artistic merit.

The Musical Courier says: His name has become a guarantee of
reliability.

The Zeitschrift für Musik (Leipzig) says: Herrn Concorde's primacy
besteht darin: wenig zu versprechen und viel zu halten.

The Court Circular says: The most reliable bureau in London.

Address: 310 Regent St., London, W.

Telephone: 4153 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE.

**Hazelton Brothers
PIANOS,**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 150th Street, New York City.

EVERETT

PIANOS

GRAND and UPRIGHT
DISTINCT ART CREATIONS

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

OSSIP GABRILOWITSCH, RICHARD BURMEISTER
AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

EVERETT PIANO CO.
BOSTON

THE JOHN CHURCH CO.

NEW YORK

CINCINNATI

CHICAGO

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED

SOHMER

Holds the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:

SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

